YOUNG AMERICA'S FAVORITE MAGAZINE
MAY 1977
75 CENTS

seventeen

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Soft summer looks with ruffles, ribbons & flowers

HIKING: Clothes that can take it

Why parents beat up kids

The beauty life of a young TV star

Pleasures (& pains) of a FIRST CRUSH

Why do boys hide how they feel?

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HELENE CURTIS

seventeen

MAY 1977

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245

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Are you madly in love? It may only be a crush (see page 144)

fashion

42 **In the Swim** Sew a skin-sleek maillot or a bright bikini
129-137 **1977 Feminine** Soft summer looks
148-151 **Sew Up a South Seas Look** (patterns)
152 **The Sweetest Dreams** Cool and cottony sleepwear
160-167 **Hiking! The Way To Go** Simple, rugged sportswear
179 **Feminine Footing** Shoes to wear with pretty dresses

beauty

6 **Fragrance Lesson**
18 **Dear Beauty Editor**
92 **On Mother's Day . . . a Gift of Fragrance**
138-141 **Valerie Loves Elton John & Football & Clancy the Cat & Hats like This** *One Day at a Time*'s Valerie Bertinelli

food/home

120 **Roots** Tasty vegetable dishes
168 **The Keep-in-Touch Party**
170 **The Kitchen-Sink Party**

regular features

12 **Your Letters**
78 **In My Opinion** On the generation gap by Susan Taylor
83 **Spotlight** Movies, records, personalities
104 **Sports: Locker-Room Philosopher** by Janice Kaplan
110 **Relating: "I Feel I'll Never Measure Up"** by Abigail Wood
116 **What's New?**
180 **Shopwise**
192 **Free for All**

fiction and poetry

156 **"You Remind Me of Lloyd"** by Lael J. Littke

articles

28 **Charting New Courses** by David Getz
36 **Braced for the Best** by Carrie Holtmann
38 **SEVENTEEN's Annual Photography Contest** Six $100 prizes
60 **A Harried Houdini** by Jennifer Allen "My dad, the magician"
74 **Down on the Farm** by Michele Thomas A veterinarian's life isn't all glamour
94 **Nutty About Squirrels** by Karen Leon
122 **Baby-sitting Adventures** by Regina Kulinicz Turn fun into dollars
142 **Who Says Manners Are out of Style?** by Letitia Baldrige
144 **First Crush** by Ann Bayer The pleasure (and pain)
146 **Hollywood Girl** by Edwin Miller Carrie Fisher is making it on her own
154 **An American Scandal: Why Some Parents Abuse Teens** by Charles and Bonnie Remsberg
158 **How Self-Hypnosis Worked for Me** by Betsy Bloy
193 **SEVENTEEN's Annual Fiction, Art and Journalism Contests** $2,500 in prizes
202 **Who Am I?** by Dan Carlinsky Tracing your roots

mini-mag

49-56 **Why Do Boys Hide How They Feel? . . . Start a Coffeehouse . . . Reel Women . . . Name Dropping**

Prices quoted on editorial pages are necessarily approximate; most are slightly higher west of the Rockies and in Canada

Cover photograph by Patrice Casanova. For more information on our cover see page 114

Tan deep, dar
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butter up
MOISTURIZING TANNING LOTION

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Butter Up. New from Bonne Bell.

It shouldn't take all summer to get a great tan. Some tanning products block out a lot of the sun's tanning rays. Butter Up doesn't. It's specially formulated to let the sun in. And help you get a super dark tan in a hurry.

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Decisions, decisions. Butter Up comes two ways. In a buttery, deep-tanning oil. Or, in a rich, super-whipped lotion. Isn't it nice to have a choice?

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If you'd like a poster of our Butter Up girl, send $2.00 to: Butter Up, Bonne Bell, Lakewood, OH 44107.

Advertisement

By Joan Clair

May is my month to get ready for summer. Exercising for the old bikini, and the new tank suit. Getting skin into condition. Preparing your hair for the summer sun. Daydreams about lazy afternoons at the beach can become nightmares if you're not ready. Naomi gave me a tip on a 30-minute beauty treatment that's perfect preparation.

The first step is basic. Treat your hair to an intensive session with the *condition* Beauty Pack Treatment.* Thick and creamy *condition** penetrates into your hair seeking out trouble areas. Sun abuses your hair. A little bolstering up beforehand puts you ahead of the game. **Condition*** is an extra bonus for your hair. And here's an extra bonus for you. If you'll mail the front panel of a *condition** box (2-oz. size) to Joan Clair, P.O. Box 1020L, Yonkers, N.Y. 10701, Clairol will send you a 50¢ refund! Limit one refund per household—offer good until October 31, 1977. Then instead of sitting idly for 30 minutes while your hair is being invigorated . . .

Bring the essence of the earth to your body. The Europeans say that the beauty of a woman is her total aura. It's a signal she gives out to the people around her. Get your signals together in a luxurious bath filled with *Clairol* herbal essence Bubbling Body Bath. Relax. Totally relax. (It should be easy surrounded by the herbal essence fragrance.) Then complete your aura with herbal essence Body Splash and a light covering of herbal essence Body Powder.

Summer is the blonde's time to shine. Nothing compliments a tan better than blonde hair. The *Naturally Blonde* quick lightener kit and the shampoo-in toner give you that special radiance of the honest-to-goodness blonde. Choose one of the 18 gorgeous colors from *Naturally Blonde,* and start shining!!

The last step is styling. The key word for summer hair styling: easy. And the key is Clairol's new *Hot Stuff.* It's a dynamite 1000-watt dryer and super styler. Its exclusive "elbow" nozzle converts to a snub-nosed pistol-type dryer that gives you a concentrated blast of air for those hard-to-dry areas. *Hot Stuff* will dry your hair so fast, you'll have time for a beauty rest between the beach and dinner out.

Your beauty treatment is complete. Your skin and hair are ready. There are going to be times when you barely have a moment to brush the sand off and wash your hair. That's the perfect time for *Clairol* herbal essence creme rinse. It helps restore your hair's natural moisture balance, not with water, but conditioners that keep it soft, smooth and tangle free. Happy May!

Clairol Hotline: Got a question about your hair or any Clairol product? Call Clairol's Consumer Satisfaction Dept., 212-644-2990, weekdays between 9 AM and 5 PM EST.

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BEAUTY

Fragrance Lesson

In Victorian days, women knew an imported cashmere shawl by its exotic patchouli scent

Patchouli came to Europe via an odd route. In the late 1800s there was a craze for cashmere shawls imported from India. British manufacturers tried to cash in on the fad by making cheaper imitations. But the ones from India had a distinguishing mark—they always smelled heavily of patchouli. The British caught on fast and imported patchouli oil to scent their shawls. *Voilà!* Business boomed!

When perfumers caught a whiff (they knew a good scent when they smelled one), they began selling extract of patchouli—attar (essential oil) of patchouli with rose attar and wine spirits.

Patchouli grows in the East Indies and some parts of the Orient. The most powerful of all scents obtained from plants, it comes from the leaves and stems of the shrubby herb *Pogostemon cablin,* a member of the mint family.

Because of its mossy, slightly musty odor, patchouli must be heavily diluted and used in small quantities. It's one of the best fixatives for oriental perfumes and is also important in soapmaking, because it blends well with such scents as geranium, palmarosa, cloves and cassia.

Discover the subtle, woodsy undertones of patchouli: Try Chantilly or Essence Rare by Houbigant; Revlon's enticing Jontue; Coty's Sweet Earth Patchouli compact.

Your lips look luscious,

Babe

Babe Cosmetics made fabulous by Fabergé Creative Research.

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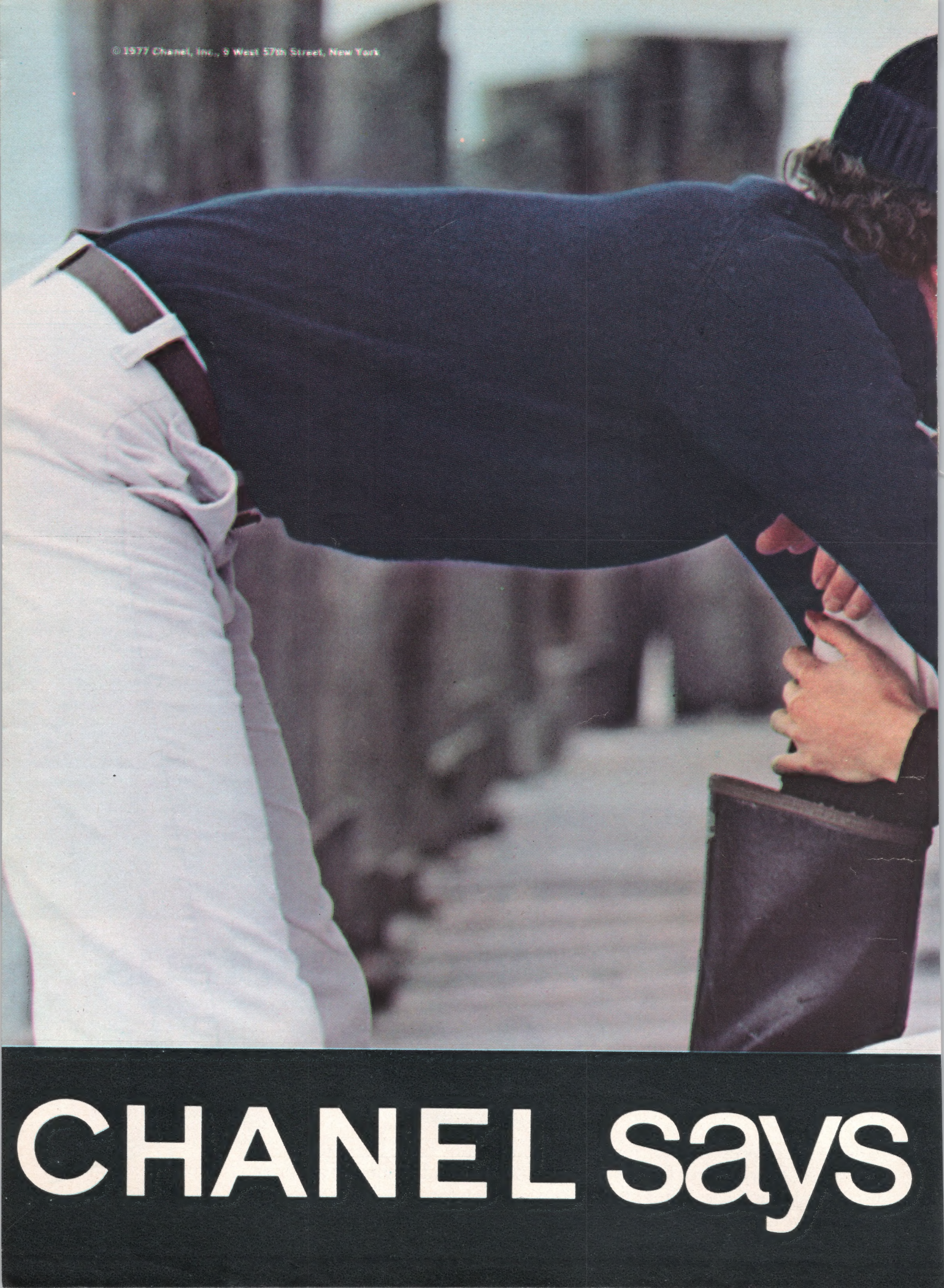
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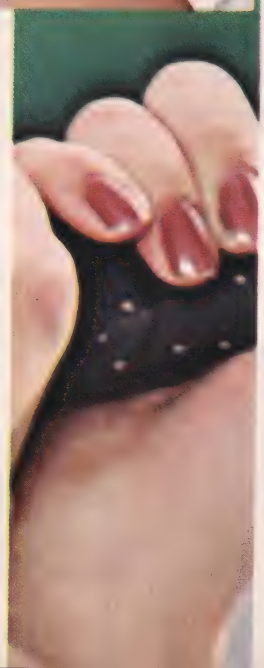

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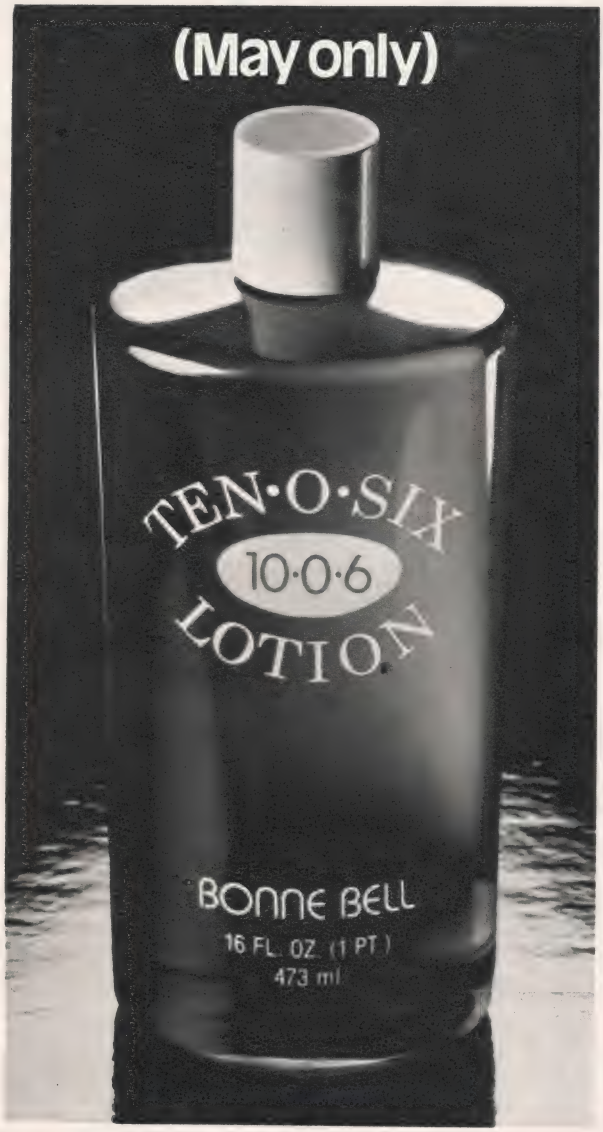

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And during May, our once a year sale is on. Just now, a pint of Ten-O-Six is only $3.95. (A gallon is only $24.95.)

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Your Letters

Rerooting or Uprooting?

I applaud "My Search for My Roots" (March). In addition to being a sensitive portrayal of an admirably courageous young woman's quest for self-knowledge, it is also an intelligent analysis of the divisiveness which prevails in adoptive relationships where secrecy and denial reign.

Mrs. Lee H. Campbell, President, Concerned United Birthparents, Milford, Mass.

I can understand the desire to know one's biological background, but I don't feel it is necessary to the child's development into a "healthy and mature" adult. If some uncovering is to be done, let it be done by the natural parents. Adoption records are confidential for a reason and should remain that way. *Jan Whitehead, Cincinnati, Ohio*

When people find out I'm adopted, they often ask if I know who my real mother is. I always say I know who my real mother is but I don't know who my biological mother is.

Cindy Van Houten, Framingham, Mass.

In our house, we could always talk openly and honestly about what you call "the forbidden subject." I don't feel any need at this point to seek out my natural mother, but if I did, I certainly wouldn't hide it from my parents.

Peggy Hurley, Lewisburg, Pa.

Turning Point

It was refreshing to read "Is There Life After Nineteen?" (March). Having just turned twenty, I, too, felt reluctant to leave behind the realm of first kisses and proms, but come to think of it, I'm happy to be finished with retainers and 28AA bras! *Mary Turkonitch, Phoenix, Ariz.*

I've been reading your magazine for years, and I wasn't about to stop just because I was born in 1956! Carol Anne Weston was sure right in saying there is so much to look forward to at twenty! *Joyce Anthony, Westfield, N.J.*

I thank Carol Anne Weston for adding humor to this situation, something I had forgotten to do. Now I will put away the wrinkle cream and go out and enjoy this precious part of my life. *Cindy Peterson, Chicago, Ill.*

Uncharted

I have studied astrology for five years and believe in it wholeheartedly, so I was rather disturbed by "In My Opinion Astrology Can Cause More Mischief than Good" (March). The horoscope columns found in magazines and newspapers too often prompt the hasty and erroneous opinion expressed by Gabrielle Belson. A *real* horoscope of predictions and trends based on the individual's own natal chart is often amazingly accurate. *Louise Vitez, Morrisville, Pa.*

I was interested in your "Fables, Fantasies and Folklore" (Mini-Mag, March); however, Persephone had to stay with Pluto three months, not four. *Sandi Craig, Sylacauga, Ala.*

One version of the myth has it as six months. Perhaps this detail varies because the seasons are so unpredictable.—Ed.

It's Only Natural

Mariel Hemingway has to be the most beautiful, natural girl you've had in your magazine ("Look at Mariel Run," March).

Patty Azzarello, Santa Clara, Calif.

Regarding your article on Mariel Hemingway: I think I'm in love! *T. F., Mansfield, Pa.*

Welcome Memories

"Whitney's Welcome" (March) is an extremely well-written and perceptive story. How wonderful to hear my frustrations voiced in such an articulate, humorous manner. There aren't many towns like Los Angeles! *Colleen Kirk, Ridgewood, N.J.*

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Conditioning Styling Mist

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Sweet Earth "Suds" from Coty.

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Dear Beauty Editor

I am black, and I'm sixteen years old. I'd like to have my hair straightened. Is it safe, and how is it done?
Roberta K., Fort Worth, Tex.

Dear Roberta,
Chemical straightening is done in most beauty salons. For safety's sake, it must be done properly—so be sure to go to a salon whose work and reputation you know. Straightening is a two-step process: First, a relaxer is applied to alter and soften the hair. Then a neutralizer is used to stop the relaxing action, and the hair is combed straight until the neutralizer is removed. Both chemicals are highly alkaline and diminish the hair's natural elasticity. A good straightening job should last from six weeks to two months. Tips: Don't do it yourself —go to a pro! If you've had your hair permanently colored, do let it grow out first. Hair should be in tip-top condition.

I've lost twenty pounds this winter, and I can't wait to get into my bikini! But I've also gained some stretch marks. Will they go away? **Karen A., Kansas City, Mo.**

Dear Karen,
Stretch marks are caused by a loss of the skin's elastic tissue—from sudden weight gain or, in your case, weight loss. They usually fade and disappear eventually. Meanwhile, get busy exercising to tone those muscles back into shape, and use lots of moisture lotion in the stretch-mark areas. This will help soften the skin and prevent dryness.

My problem is so embarrassing! My breath is awful. I feel like I'm always offending someone, and I'm almost afraid to go out on dates. **Merry H., Northport, N.Y.**

Dear Merry,
Relax; help is on the way! There are three basic causes of bad breath: strong-smelling foods whose odors linger on for hours; accumulated food residues in your mouth, with or without periodontal (gum) disease or decayed teeth; or a systemic disorder (if you have one, even a healthy mouth won't insure pleasant breath). What to do? Have a thorough dental and (if necessary) medical checkup. If you pass all tests, try this routine: 1. Brush after eating. 2. Always carry a mouthwash spray. 3. Use mouthwash morning and night.

I've just moved to Florida, and now I can't step out at all without some sun protection for my ultrasensitive skin. Any ideas? **Susan B., Fort Lauderdale, Fla.**

Dear Susan,
Use a moisturizing sunblock lotion that will shield the skin from tanning and burning rays while lubricating and softening it. Make it a habit to apply this every morning, just as you would apply regular moisture lotion. And don't be fooled by a hazy day; ultraviolet rays pass through fog and clouds!

GREAT!

GREAT LOOK, GREAT BODY, GREAT LASH® MASCARA!

Great look! The thick, thicker, thickest lashes you get with Great Lash Mascara. Even tiny corner lashes.
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You don't change overall color. But what a change! Suddenly your hair shimmers with subtle lights, a new glamour. (It was there all the time, all you had to do was bring it out.) The highlights will be reddish-brown or golden, depending on your natural color.

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Gentle Lights

The Fingerpaint Kit™
to highlight
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You always feel good about yourself when you smooth on pure JOHNSON'S Baby Powder. You like your skin feeling soft and silky. With a fresh, clean smell that's incredibly gentle. Especially when you're with him.

Johnson & Johnson

©J&J 1975

'Lush Lips with Color' is rolled on over and over to get frosty color and shine!

Clear 'Lush Lips' goes on over bare lips or your own lipstick color. 6 flavors!

Jürgen shapes lips with 'Lip Shiner'— wildly shiny liquid color with its own brush!

The Big Three in glosses, l. to r.: 'Lush Lips with Color', clear 'Lush Lips', 'Brush-on Lip Shiner'.

Jürgen applied creamy Moisture Makeup first then shaded model's cheeks with 'Two-to-Blush'.

Eye makeup by Lashbrite®

"I think the best lip glosses in the business come from Flame Glo."

Jürgen, famous makeup artist

Jürgen is the man who makes up many of the models you see in fashion magazines. He knows how to give lips that spectacular high gloss you envy and can never get with anything you've tried before.

He discovered Flame Glo's 'Lush Lips'™—a high-shine, roll-on lip gloss you use over bare lips or over lipstick in colors and flavors. And 'Lip Shiner'™—a wildly shiny lip color that shapes lips perfectly with its own brush and stays shiny, he thinks longer than any more expensive glossy lipsticks.

Flame Glo has been making so many different kinds of glosses, lipsticks and shiners for so long they really know how to put the most dazzling shine in the world on your lips.

It's great stuff—the blushers, foundations, lipsticks, too. The best quality money can buy.

And if Jürgen, who knows all about makeup thinks they're the best, you've got to see for yourself. Right?

FLAME GLO® "LUSH LIPS", "LIP SHINERS", LIPSTICKS, GLOSSES, BLUSHERS AND FOUNDATIONS

The makeup with the million dollar look

White Shoulders®

The beautiful and lasting perfume specially created for the American woman

Evyan Perfumes, Inc.

ANOTHER FINE PRODUCT OF Noxell CORPORATION

Color that looks wet, even when it's dry!

Introducing Cover Girl®

'NAIL SLICKS'

Color that conditions

Nails never had it so slick! Color is dripping with rich, dazzling shine.
Dries quick as a flash – yet delicious "wet shine" look lasts and lasts. New 'Nail Slicks' conditions for 'long nail life,' too. So nails look strong. Last long.
Shades are super-slick. Super-shiny. Super-sensational.
Go ahead. Spread the excitement. But be careful. Don't get blinded by the shine!
Take your pick from 16 'Nail Slicks.' Or try 'em all!

New Cover Girl 'Nail Slicks'

Left to right: Chocolate Soda, Adobe Brick, Iced Pink, Roseberry Frost, Bold Bordeaux, Coral Beach Frost, Snowflake Frost, Iced Sandalwood, Clear Ice, Rich Copper, Pink Ember, Spiced Cinnamon, Windsor Berry, Smokey Blush, PeachFire Frost, Stormy Sunrise.

Wear your heart around your neck!

Now Johnson's baby shampoo offers you this dainty heart necklace...

only $1.50 (with proof of purchase)

It's a very special offer from Johnson's baby shampoo! A delicate red heart on a 16" silver tone chain. The prettiest thing you can wear with your clean, shiny hair!

Right now it's only $1.50 with proof of purchase from any size bottle of Johnson's baby shampoo. The shampoo with "no more tears" gentleness. So gentle you know you can use it every day!

Be the first in your crowd to have a heart—and beautiful hair!

SEND: Check or money order ($1.50 for each necklace) made out to: Red Heart Necklace.
INCLUDE: Proof of purchase—the cash register receipt with the purchase price circled *and* the code number from the bottom of the Johnson's baby shampoo back label.

©J&J 1977

Mail to: Johnson's baby shampoo
Red Heart Necklace offer
P.O. Box 9203, Clinton, Iowa 52732

Product code number: _____

Please send ____ Red Heart Necklace(s) to:

NAME _____
PLEASE PRINT

ADDRESS _____ APT. ____

CITY _____

STATE _____ ZIP _____

Please allow four to six weeks for delivery. Offer expires Dec. 30, 1977. Offer void where prohibited by law, taxed or otherwise restricted.

TEENWORK
by David Getz, 19,
Cloverdale, N.Y.

Charting New Courses

Ever since the days of the ancients, students have protested against taking required courses. As a student the young Aristotle once said, "Why should I take a course in American history? I don't even know where America is. Can I get there by bus?"

Students still complain that mandatory courses are either boring or irrelevant. After extensive research, I've been able to compile a list of recent changes made in course offerings. The following are experimental courses being offered at experimental schools by experimental teachers.

101: **Napoleon's Europe, Genghis Khan's Asia and Nathan's Hot Dogs**
Where do you go after a hard day's conquering? This course examines the fine arts of plundering, pillaging, ransacking and dining out.

102: **Hall Passing**
Students learn how to get from class to class injury-free. Three college credits are awarded to those who pass the final, which includes traveling from the cafeteria to Room 351 with only the protection of a football helmet and shoulder pads.

103: **History of the Arts**
Ever since the dawn of man there has been an Art or an Arthur running around doing things. This class starts with Caveman Art, who invented Nok-Hockey. It will then study King Arthur from the time when he only had a desk through his success in conquering both the Round Table and the Square Doily.

104: **Anti-Everything: Anti-War, Anti-Bomb, Anti-Pasto**
A class that teaches you how to protest on a full stomach.

More on page 30

© Helena Rubinstein, Inc. 1977

Let your skin breathe...

with Fresh Cover Liquid Makeup and new Blushing Cream.

Our exclusive lacy-textured formula won't clog your pores. In fact, it actually lets fresh air in, to leave your skin looking the way it should. The makeup's porous consistency keeps your face uncluttered as it covers beautifully with a sheer-matte finish.

The blushing cream highlights your skin with glowing, natural color. Four fresh shades... Pink, Peach, Chestnut and Burgundy...spread on smoothly, blend in beautifully.

Come on, try Fresh Cover and put on a healthy face.

Also: Fresh Cover Clay Cleanser/Cooling Toner/Cool Moisture/Cream Makeup/ Powdered Cream Blush/Moisture-Response

HELENA RUBINSTEIN
THE SCIENCE OF BEAUTY

Landlubber's Got The Fit That Gets You The Looks.

Jeans, Skirts, Dresses, Jumpsuits, Tops 'N T's
That Fit You and Your Lifestyle.

Landlubber® JEANS· SPORTSWEAR

For the name of the store nearest you, please write: Dept. S5,
M. Hoffman & Co., Inc., 160 North Washington St., Boston, Mass. 02114

Photographed on location at Sonesta Beach Hotel, Bermuda

. . . NEW COURSES

continued from page 28

105: **Pre-Everything: Pre-Med, Pre-Ed, Pre-Law, Pre-Thermo-Physics, Pre-Solar Dynamics, Pre-Natal**
Available in a ten-year sequence for those who aren't ready, this course will prepare students for just about everything.

106: **Computer Dating**
Where do you take a digital computer on the first night out? Should you park? And what about pocket calculators? These and other pertinent questions are answered in full detail.

107: **Foods in History**
Foods that have shaped man's history will be studied in depth. This course raises the question: "What would have happened if a pumpkin and not an apple had fallen on Sir Isaac Newton's head? Would he have discovered gravity or aspirin?" For a final project, each student must eat a famous food.

108: **Study of the Horoscope**
Many students are born in one month or another; this class prepares pupils to interpret their stars. For example, if you are a Gemini, your sign is the twins. For you everything comes in twos (including your IQ), and in May much will be subject to change: your talents, emotions and socks. Leos are told to avoid the month of August and their left feet. They are also warned to guard against dishonesty, for he often goes to the left for the hook shot. In September those under the sign of Pisces will find their stars and planets depressing, so they'll decide to moon.

109: **Lying**
As a course in social awareness, Lying prepares students for the real world. Written and oral bull-throwing are studied, along with cheating and politics. The best mark goes to the student with the phoniest excuse for not taking the exam.

110: **Olympic Napping**
This course teaches competitive sleeping, with practice in forty-meter napping and long-distance napping. Students are taught how to snore in rhythm and in teams. Those who are naturally drowsy will be placed in the Advanced Nut-Gathering and Hibernating class.

A reminder: *Be prompt to all your classes. Tardiness is next to godliness, or heavenliness, which is next to the dean's office, Room 342.*

MOIST CLEAN

Now...a new kind of clean with Bare Face Foam Face Wash.

If you've got problem skin, don't dry clean it with a bar—'cause you know how some soaps dry. Or grease clean it from a jar—with creamy facial washing creams.

Moist clean it every day with new Bare Face Foam Face Wash—the deep cleansing fluffy foam that poofs out of a special non-aerosol container.

It foams out oil, dirt, even make-up. And foams in soft, moist skin. So your face is beautiful enough to wear bare.

Bare is beautiful

Pharmacraft Consumer Products
© 1977 Pennwalt Corporation

Sometimes, eating up the competition depends on what you eat before the game.

You can't play tennis without energy. And it's pretty hard to have energy without eating.

But who likes to bounce around on the court with a heavy meal bouncing around your stomach?

What you need is a before-sets snack. A snack like Crunchola.

It's delicious, it's wholesome and it gives you energy. Crunchola is made from natural grains and peanut butter. And who doesn't like peanut butter?

This year, Crunchola is the exclusive snack product sponsoring SEVENTEEN's Tournament of Champions. No wonder it's making a smash with all the players.

SUNFIELD FOODS • A SUNMARK COMPANY

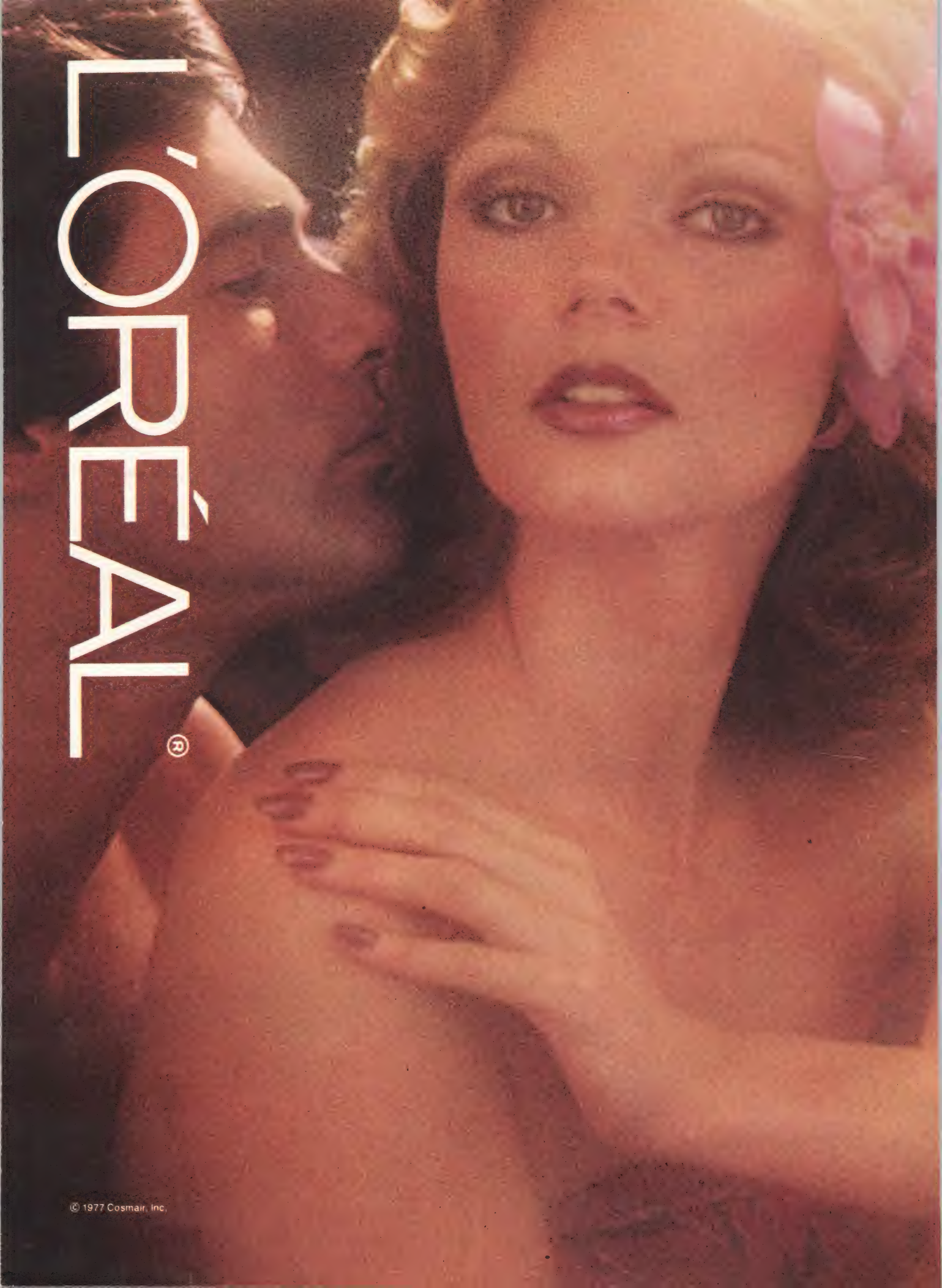
Available in Canada.
© Coty, N.Y.

Capture spring with the Muguet des bois hand-painted wooden perfume tote.

This Spring discover, for the first time, delicately hand-painted wooden perfume totes, each containing a flacon of Muguet des bois perfume, the enchanting fragrance of the Lily of the Valley.

The fragrance of love, romance, and springtime.

Muguet des bois by Coty


L'ORÉAL®
© 1977 Cosmair, Inc.

Out there they'll call you 'Goddess'...

L'ORÉAL® CREATES
TAHITIAN GOLD
IN LIP AND NAIL ACCENTS

Brilliant new golden colors. 4 rich new gold Perles. Colors in formulas as good as they look. Now you're the golden goddess... and why not!

Tahitian Gold Lip Accents by L'Oréal. Golds that moisturize and protect your precious lips. Golds filled with half-a-dozen emollients including one called French Imported Grapeseed Oil.

Tahitian Gold Nail Accents by L'Oréal. Golds that glide over your fingertips. Actually protect your nails every minute you wear them. Gold Perles rich in the lustre only natural pearl can bring to gold.

Tahitian Gold. Wear it. And remember...a goddess is a woman.

L'ORÉAL COLORS YOUR WORLD™

TEENWORK

by Carrie Holtmann, 16, Ferguson, Mo.

Braced for the best

When you're six years old and your mother tells you to stand up straight, you're not apt to pay much attention. At least I didn't. But when my mother noticed that one of my shoulder blades stuck out more than the other, she marched me off to the doctor for X rays. The news was worse than bad posture: I had scoliosis, or curvature of the spine. It was hereditary—my mother had had a very slight curvature.

I was told to do exercises. But after a few weeks I forgot the whole thing. So it was quite a shock when I had trouble in fourth-grade gym and had to go through X rays all over again. This time I was measured standing and sitting, and pictures were taken of my back from several different angles. The doctor explained to me and my parents that my case was quite common, especially among girls. He said if I wore a Milwaukee brace during my growing years, it would probably correct my spine. I kept thinking of people I'd seen with braces on and tried not to cry. A plaster mold of my body was made so my brace would fit exactly, and we left.

Seeing the brace for the first time a week later was the worst part. So many straps, buckles and screws! The brace fitter helped me into it and fastened everything up. All I wanted to do was tear the thing off and run for my life. But that brace was going to be my closest friend and bodyguard for several years. I'd be wearing it twenty-three hours a day, taking it off only for baths and swimming. Since it was worn under my clothes, the only noticeable part was the steel bar in front that led up to the leather chin rest. I also had to wear retainers on my teeth because the brace fitted so snugly.

As it turned out, though, the next few years weren't all that bad. In fact, many of my memories are funny. For instance, the first thing I noticed about the brace was how much noise the steel bar made when I hit it. So I went around the house banging on it and yodeling like Tarzan. For a while the bar made me afraid of lightning—I was sure I'd get struck during a thunderstorm. No one ever made fun of me, though. Once some little kids called me a robot, so I started acting like one. After that they begged me to do it every time they saw me.

Sometimes it did bug me to go out in public because people would stare at me. If someone went ahead and asked me what was wrong, I'd explain. A couple of times I saw another girl in a brace like mine, and even though we didn't know each other, we grinned and said "Hi!" because we knew what it was like and no one else did. But the brace never kept me from doing anything I wanted to do. I could roller-skate, run, play kickball—even jump on a trampoline. The summer I went to camp I learned how to get the brace off and on by myself. Sometimes I would even forget I had it on, which was okay, unless I got into a water fight. Once I got totally drenched and had to let the brace sit in the sun for two hours to dry while I was inside being yelled at. But the real punishment was putting it on again. When leather gets wet it shrinks, and it takes a while to stretch it out again.

After I'd had years to get used to my brace, you'd think it wouldn't have bothered me anymore. But when I was about fourteen, things began to change. For five years, in order to cover the brace, I had been able to wear only clothes with a high neckline, and they always had to be two sizes too big in order to fit over it. I was sick of wearing the retainers. I was also starting to think about boys a lot more, but I was afraid they wouldn't like me because of all that metal. Everything started bugging me all at once.

Many teen girls have spinal curvature. But there *is* help for them

To top it all off, I had a fresh shock when I went for my regular three-and-a-half-month checkup. My doctor said, "Carrie, when we put you into the brace, your spinal curve was fifty-eight degrees. Now it has gone up to sixty-two degrees. I'm afraid you're going to have to have a spinal fusion." As he explained about the operation to my dad, I just stood there in my own little world thinking, "How much more can I take?" From somewhere I heard the doctor say that if the operation were successful, I wouldn't have to wear the brace anymore. But I didn't really hear—the whole thing frightened me.

On the way home I talked it over with Dad, who said I shouldn't keep it all inside of me, or it would bother me even more. So I told everyone about the operation myself—even Mom, which was the hardest. And the more I thought about it, the more I realized it was the sensible thing to do. Besides, I'd be rid of the brace and recovered just in time for high school.

That fall I went to the hospital for a month, and the doctors operated to fuse two parts of my spine together. The girl who shared my room while I was recovering had had an operation on her leg, which had to be kept straight just as my back did. We'd spend four hours on our backs, then be turned over to spend the next four hours on our stomachs. For ten days we ate, slept and went to the hospital school like that. The doctors called us "the Barbecue Twins."

I went home in a body cast, which had taken a whole day to dry. A square was cut out for my stomach in case I gained weight, because the cast went from under my chin and the back of my neck all the way down to my hips. The cast meant three months of lying flat in bed.

For the rest of the year I went to my four classes—health, math, biology and English—by means of a telephone and intercom system. I loved my little intercom and had a lot of fun with it. Once I called the weather station and put the phone next to the intercom so my biology class could hear the forecast. People came by all the time too. Around Christmas I turned on my intercom for a math class one day just as the doorbell rang, and everyone walked into my room for a party instead!

At last I was ready to have my cast sawed off—a very scary experience—and replaced with a walking cast. When I stood up for the first time, I was so dizzy and weak it took two nurses to walk me around. But never in my life have I experienced anything as wonderful as being able to walk again. However, I still had to stay home and listen to my intercom because I could have tipped over too easily—my new cast weighed twenty pounds.

After another three months I went back to the hospital to trade in the walking cast for a corset, or heavy girdle, that no one could see. It was really weird being able to buy clothes that fit. By the end of the summer maybe even boys would look at me for a change.

I was finally allowed to go back to school, with only a week and a half left till the end of the year. On closing day we had an assembly for all the students. Suddenly I heard the principal say he wanted to congratulate a certain person for keeping up her grades through a difficult year. I stood up in front of the whole school, so scared and happy at the same time that I couldn't stop crying.

But I also was—and am—very grateful to all the people who had helped me reach that proud, exciting day. It was thanks to them, too, that I was finally able to leave the doctor's office later that summer in my own skin—in clothes that fit, without a brace or corset—and walking tall.

"Your haircolor can only be as beautiful as your hair. Spend 30 minutes with condition.*"

Pierre Henri

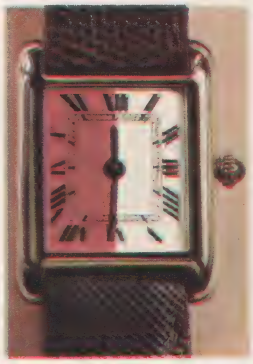
"Maybe your hair is the color nature gave you, and maybe you gave nature a little help. In any case, the quality of your haircolor is enhanced by the lustre, shine and texture of the hair itself.

And that's what I'm worried about. The lustre, shine and texture of your hair are so vulnerable to sun, wind, drying heat, even air pollution. Why, even over-brushing and styling can affect the color quality of hair, turning it dull, dry, lifeless.

That's why I recommend that all my clients—haircolor users or not—spend 30 minutes with condition* at least twice a month.

condition* is the intensive treatment that really takes its time working on your hair's problems. And condition* is rich in protein. It can actually penetrate the hairshaft to help provide protein to porous, protein-deprived areas.

condition* can really help improve the lustre, shine and texture of your hair—leaving it with an extra measure of body, fullness and manageability. Even more important, condition* helps maintain that healthy look that makes blond hair beautiful, red hair radiant, and brunette hair positively brilliant. Helps protect against future damage, too.



30 minutes of good can make up for a lot of bad.

And because condition* was originally developed specifically for haircolor users, it is *especially* gentle to color treated or tinted hair.

So, whether you use a haircoloring product or not, be sure to use condition*. After all, why shouldn't your hair color and your hair *both* be as beautiful as they possibly can?"

condition*

The 30-minute treatment for mistreated hair.

*TM ©1971-77 Clairol Inc. **condition*** is a Registered Trademark of Clairol Inc.

Beef and Mushroom Pie starts with San Francisco's Rice-A-Roni

In 2 Tbsp. butter or margarine lightly brown rice and vermicelli from 1 pkg. Beef Flavor Rice-A-Roni. Add 1 lb. ground beef; finely crumble and continue browning. Stir in 2½ cups hot water, 1 (2 oz.) can sliced mushrooms, contents of Beef Flavor Packet, 1 tsp. salt, ¼ tsp. pepper. Cover and simmer 15 minutes. Cool slightly; stir in 2 well-beaten eggs. Fill 9″ unbaked pie shell with Rice-A-Roni mixture. Garnish with 3 slices bacon. Bake on cookie sheet at 400°, 20-25 minutes. Serves 4-6.

SEVENTEEN'S ANNUAL PHOTOGRAPHY CONTEST

PRIZES

You'll compete for six $100 prizes. Each of the winning photographs will appear in the April 1978 issue of SEVENTEEN.

HOW TO ENTER

Submit no more than two black and white or color photographs (do not send slides) on the theme described below. Include your name, address and birth date on the back of each print. Developing and printing may be done either by a photo finisher or by you. Save negatives from which submitted prints are made, but send no negatives until requested. Do not mount or retouch in any way the prints or negatives from which they are made. Cropping and enlarging are permissible. If you want your photographs returned, enclose a self-addressed, stamped envelope. Winning photographers will be asked to obtain a written consent for publication signed by each recognizable person in the photograph. Entries are due by August 15, 1977.

JUDGING: The art director will judge pictures on interpretation, photographic quality, appropriateness for SEVENTEEN.

DEBORAH SIMS

THEME

What does freedom mean to you? Is it the image of a Revolutionary monument or a picture of a ballet dancer pirouetting across the floor? Is it the last day of school, a friend hang-gliding on top of a Colorado mountain or a leaf floating on a pond? Only you know the answer. Each contest entry must try to illustrate your own original idea of this theme.

Contest Rules:

Boys and girls at least thirteen and under twenty on August 15, 1977, are eligible to enter. Employees of Triangle Communications Inc. and their immediate families may not compete. Only original work that has never been published in any form may be submitted. Send entries to SEVENTEEN, Photography Contest, 850 Third Ave., New York, N.Y.10022. SEVENTEEN cannot be held responsible for damage or loss. All decisions are final; and winning entries become and remain the sole property of Triangle Communications Inc.

SWOOOOOSH!

BIG COVER GIRL EYES IN JUST ONE STROKE!

Tiny beads of encapsulated moisture make the difference! Color so rich in moisture, it slips over lids with the greatest of ease! No chalky drag. No powdery dryness to slow you down. Cover Girl® moisture beads make color so rich, so creamy, so yummy—you'll just have to glide one on to believe it! Feels incredible. Looks sensational. And just one stroke does it. Cover Girl One-Stroke Eye Colors. (In 10 pretty, easy shades!)

COVER GIRL ONE-STROKE EYE COLORS!

NATURAL GREENS, FADED JEANS, AND A DRIVIN' MACHINE.

Slip into your Saturday jeans and enjoy the greatest idea since the '57 Chevy, gang. It's a picnic rally and Dole shows you how to get it all together. Begin with a shopping spree to pick up the picnic fixin's. Then head for a rendezvous at lake or beach or park. And spread out such naturally yummy foods as you see right here. A do-it-yourself time you and your friends will never forget. Sure beats spinning your wheels at the drive-in!

RALLY 'ROUND A SUPER SUMMER PICNIC FROM DOLE®

FREE RALLY/PICNIC FOLDER! Okay, here's everything you need to make your day a success. How to map the route and determine the winner. Outguessing the weather, things to bring and games to play. And all 10 of our favorite summer recipes! Hurry and we'll also send our 26-page Shrewd Shopper — free. Clip the coupon and send it to Dole today! For sure!

Greens, jeans, machine.
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Please send your Free Picnic Rally Folder. Thanks.

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Dole BRAND

PRO-Ked
Now women can have the same edge men have. The Royal Edge.
At last. A women's Royal Edge tennis shoe from PRO-Keds. Like the men's shoe, it's tough. It has a lightweight polyurethane sole and blue Protecto-plate toe for durability.
And the women's Royal Edge is comfortable. It has a super-soft insole with a Dura-Kool mesh upper that breathes.
But the real advantage of the Royal Edge is in its performance. Women play tennis just as hard as men.
So women should have the same edge men have.
The Royal Edge.
PRO-Keds
UNIROYAL

In the Swim

Make this summer the best ever—sew a bright, skin-sleek maillot or a bikini in an exotic South Seas print. When you're relaxing between dips, a bikini with a drawstring halter is great for catching a few rays—gives you lots of exposure. Of cotton by Carletex; $3 a yard. Simplicity 7490 (includes skirt pattern).

CARMEN SCHIAVONE

Collect seashells by the seashore in a shiny, deep turquoise one-piecer (left)—it's super for serious swimming! Of stretchy Antron/Lycra knit by Beaunit; $3.50 a yard. Simplicity 8028.

Go with a bikini (right), and try adding a cover-up you wrap and tie on (two yards of forty-five-inch fabric—just hem edges). Of cotton by Ameritex; $2.30 a yard. Bikini, Simplicity 6921. More pattern info, next to last page.

This remarkable makeup gives you a fresh look that stays fresh all day!

It's the fresh water formula that does it!

Slips on like pure silk for a sheer, smooth, unshiny look that stays that way through a busy day. **In 9 soft, natural-looking shades** that blot up oil, won't streak, cake or turn orange-y. The pure, fresh-water formula leaves your skin feeling clean, looking healthy, beautiful. Try it. **It's formulated to control oil without drying your skin.** You'll love what you see in the mirror.

fresh & lovely®
OIL-CONTROL MAKEUP

Maybelline
Fine Make-up | Sensibly Priced

BEIGE | DARK BRONZE | PEACH | SUN BRONZE | ROSE BEIGE | COPPER BRONZE | IVORY | RACHEL | CREAM BEIGE

Lynda Carter wants you.

Looking new and wonderful. Facing page, trapunto flowers and cap sleeves, the tee by Organically Grown, 12.00. This page, the twenty-four hour sundress, by Young Edwardian, 36.00.

Organically Grown tee is at:
May Co.—Los Angeles
Casual Corner—Enfield, Conn.
Maas Bros.—Tampa, Fla.

ORGANICALLY GROWN
by ARPEJA

Young Edwardian by Arpeja

Macy's—San Francisco
Titches—Dallas
Lord & Taylor—New York

Young Edwardian sundress is at:
Body Shoppes—Jacksonville, Fla.
Bonwit Teller—New York
Sanger Harris—Dallas
Bullocks—Los Angeles
Emporium—San Francisco
Rich's—Atlanta

Arpeja-California, Inc. 860 So. Los Angeles St., Los Angeles, Calif. 90014

Introducing The Uncola® Lip-Smacker

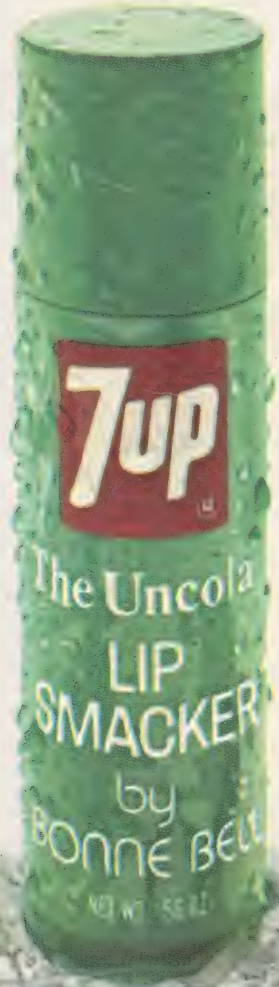
In all the beauty world, who alone brings you the sparkly light refreshing taste of the famous Uncola? Bonne Bell, in a Lip-Smacker, the great big beautiful lip gloss that outshines all the others in flavor, quality and size.

In flavors: 7UP® is the latest in a long line of winning taste treats, including banana, watermelon, peach, and wild raspberry.

In quality: only Lip-Smackers give you Bonne Bell's soothing emollients (dry lips just drink in the goodness) as well as a dazzling shine.

And in sheer size, a Lip-Smacker is at least four times bigger than an ordinary lip gloss. That's a lot for 2 and a half smackeroos.

It's the UN™ and only lip gloss like it in the world.



by Bonne Bell

"7UP," "THE UNCOLA" AND "UN" ARE TRADEMARKS OF THE SEVEN-UP COMPANY

UNCOLA. THE UNC

NOW, LIGHT PROTECTION SO COMFORTABLE YOU'LL WEAR IT ANY TIME!

Carefree Panty Shields™

Carefree Panty Shields aren't just for your period.

● FOR JUST-IN-CASE DAYS

It makes sense to expect the unexpected. Will your period begin today or won't it? You know how many things can throw you off your schedule. Travelling, excitement, nervousness. Extra exertion like track, tennis, even dancing. And some girls are never "on time." Maybe you don't know exactly when to expect your period. Carefree Panty Shields are such a comfortable way to make a just-in-case day a carefree day!

● WHAT ABOUT BETWEEN PERIODS?

You may have a little discharge between your periods. And it could be a little uncomfortable. There's nothing better for this problem than Carefree Panty Shields. So light they're just right so often.

● WHEN A TAMPON ISN'T ENOUGH

Let's face it. Tampon failure can happen. Especially on heavy days. And sometimes you just can't get to the girls' room in time for a tampon change. No more panicsville! You'll be safe when you're wearing Carefree Panty Shields. And they're not bulky.

IT'S NICE TO FEEL CLEAN, FRESH, AND CONFIDENT—ANY DAY.
A little protection makes you feel fresher, cleaner, more comfortable—every day. And since Carefree Panty Shields are so light and comfortable, why not have that extra assurance whenever you want it?

● WHEN YOU NEED A LITTLE SOMETHING—BUT NOT TOO MUCH.

Sometimes your period seems to be over, but isn't quite. It can drag on for a couple of days or more. Carefree Panty Shields are just the thing. A more comfortable choice than a tampon. And so much thinner than a mini-pad.

● WHAT MAKES CAREFREE PANTY SHIELDS SO DIFFERENT FROM PADS?

They're almost as comfortable as your panties alone. Because of the thinness. The smallness. The flexibility. The fit. The softness.

● SO THIN YOU HARDLY FEEL IT.

Just about ⅛" of thinness. And so flexible, it conforms to your body. All you feel is comfort.

● "JUST RIGHT" WIDTH FOR COMFORT.

Not too wide—not too slim. Carefree Panty Shields won't curl up or crumple.

● TAILORED TO FIT.

The firm adhesive holds them in place even in your skimpiest bikini panties.

So light, it's just right—so often.

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SEVENTEEN

MAY 1977

MINI-MAG

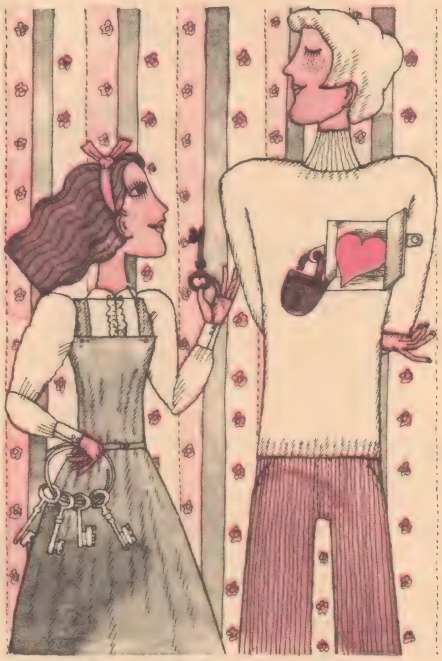
WHY DO BOYS HIDE HOW THEY FEEL?

What is it with boys, anyway? Why do they often hide their true feelings behind smirks, sarcasm and snide remarks? Why do they laugh at Scarlett when she loses Rhett, scoff at Heathcliff's passion for Catherine, yawn when Streisand loses Redford in *The Way We Were,* and think Romeo and Juliet were a pair of dumb kids?

"Guys *are* just as sensitive as girls," says Dr. Pamela Cantor, a Boston psychologist and author of *Understanding a Child's World: Readings in Infancy Through Adolescence.* "But we culturally condition men *not* to express sensitivity, the same way we condition women to express their feelings. The problem isn't getting men to feel but to get men to show emotion and still feel masculine."

Boys are taught that it's threatening to their male image to display traditionally "feminine" feelings, so they develop defenses to prevent any "weakness" from showing. But these defenses keep boys at a distance from their real feelings—and from other people's emotions too. If girls are slowly learning that it's okay to express such "male" feelings as anger, hostility, competitiveness and aggressiveness, can boys learn to feel free enough to show how they really feel? Dr. Cantor thinks so. Here are some tips to help you help him.

Get in touch with yourself first. You've had just as much conditioning as a boy. Be sure that you won't be disgusted if your boy friend cries, shows fear, or admits he's just not strong enough to handle everything that comes his way. Be aware of your own shortcomings when you try to show him his—and realize the risks involved. There's always the possibility that painful feelings will come up when you encourage openness.



You can find the key to his heart

Begin by being honest with him if he makes an insensitive or cynical remark that upsets you. Tell him how you feel about his reaction, calmly and nicely. (*Don't* respond by telling him that he's acting like a typical defensive boy.) Be straight about what's wrong, and be strong enough to express yourself firmly but also gently.

Start small. It's easier for guys to show pleasure or happiness than tears or pain. Talk about light subjects or topics you know he likes. When he shows positive feeling, reward him by letting him know *you* respond positively to his display of unguarded emotions.

Use fiction. It's easier to talk about feelings when they don't relate directly to you or him. Dr. Cantor suggests discussing characters in books or movies. For example, the final scenes in the film *Love Story* occur in the hospital room where the heroine, Jennifer, is dying of cancer. The music swells as she and Oliver say good-bye; a lump forms in your throat, and your date leans toward you to whisper a word of comfort: "No wonder he's shaking. He's gonna get stuck with the hospital bill!" Instead of yelling at him about his insensitivity, ask him why he thought the scene was corny. Would real people act that way? Or discuss what it might be like to spend a long time in a hospital. From a fictional base you can move on to more personal topics. Dr. Cantor believes that less direct topics will lead to more direct ones, once he feels comfortable.

Give him reinforcement. Most important of all, show him that you as a *female* find him more attractive as a *male* when he can share emotion with you.

Be realistic about the chance for change. Don't expect immediate results or even a positive response at first. You're trying to change years of behavior that society suggests is proper for boys.

Remember that people can't change unless *they* want to—unless they care enough to make the effort. But it is worth a try!

Editors: Hilary Cosell
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Illustrations: Devis Grebu

HOT LINES

Tips on what's going on where

SPORTING LIFE

JACK DEGANGE, DARTMOUTH COLLEGE

1976 U.S. Olympic women's crew team works out

While your brother or boy friend spends Saturdays shooting baskets with the boys, you and the girls can be into many activities no longer labeled "for men only." These are some of the rugged sports events females have been participating in lately:

- **Women's crews** stroked their way into world-class standing, competing for the first time in the 1976 Olympic Games. To encourage women's participation in crew, some colleges now offer scholarships in the sport. For details, consult the *Association for Intercollegiate Athletics for Women Directory.*
- **Football** has eight professional women's teams, all part of the National Women's Football League. The rules of this game are slightly different than for the men's version (shorter quarters, two points instead of one for a conversion, and kickoffs from the 45-yard line), but it's hardly a game for powder puffs.
- **Fishing** isn't only a man's sport: 21,000,000 women, one-third of them teens, are hooked on it too. For three free booklets on fishing, send a self-addressed, stamped envelope to: American Fishing Tackle Manufacturers Association, 20 North Wacker Drive, Chicago, Ill. 60606.

SHOW & TELL: FINE TUNING

Would you go to a museum to see reruns of *Happy Days* or *Welcome Back, Kotter?* Someday you'll be able to. The new Museum of Broadcasting in New York City has 2,000 taped shows, which are played at individual viewing consoles. Fonzie and Barbarino aren't in the catalog yet, but the museum does have *Amos 'n Andy* skits, coverage of Charles Lindbergh's triumphant return from the first transatlantic flight, and speeches by ten presidents, as well as highlights from *The Ed Sullivan Show* and Edward R. Murrow's *See It Now* and *Person to Person.*

RESOURCE-FULL

While teen surfers in Malibu are busy trying to catch the perfect wave, East Coast skateboard fanatics search for the perfect sidewalk. These and other trends, plus the latest reports on music, cars, cameras, colleges, clothes, cooking, kite-flying and careers, appear in *18: The Teenage Catalog* (Quick Fox; $7.95). It's written for teens by teens (and other experts). More than 1,000 subjects are covered, and hundreds of illustrations are included.

DIAL-A-DOCTOR

In a new twist on house calls, the Nashville Academy of Medicine in Tennessee dispenses information about 250 health topics over the phone. Named Tel-Med, the service plays a three-to-five-minute recording on the subject the caller requests, such as venereal disease, cutting hospital bills or medical insurance. The caller remains anonymous.
The Tel-Med number (not toll-free) is 615-244-2610.

SOMETHING FOR (ALMOST) NOTHING

- **Pinups:** For a poster of Iron Eyes Cody, "the crying Indian" (50¢), write: Keep America Beautiful, Dept. 17, 99 Park Avenue, New York 10016 . . . And for avocado fanciers, there's a free poster touting this multipurpose fruit. Write: "Discover Avocado" Poster, Box 2162, Costa Mesa, California 92626.
- **Pups:** To make your doggie's days better, read "Care of the Outdoor Dog," an informative pamphlet (25¢) from the American Humane Association, 5351 S. Roslyn, Englewood, Colo. 80110. It includes instructions for putting together a doghouse Spot will be proud to call his own.

WEATHER REPORT

Whenever the weather shifts, our bodies react. The changes affect pulse rate, blood pressure, oxygen supply and body temperature. Climatologists and meteorologists have this to say about weather, health and moods . . .

Do you feel jittery before a storm? Thunderstorms produce electromagnetic waves that make some people hyperactive and enable them to predict a storm's approach from miles away.

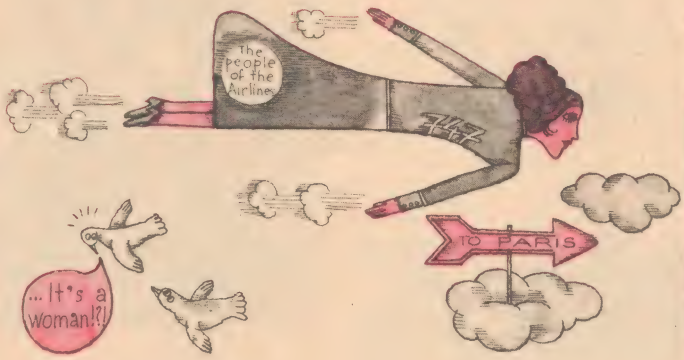
Are you irritable when it's muggy? The number of violent crimes rises with the temperature and amount of humidity in the air. Low atmospheric pressure (the weight of the atmosphere at the earth's surface) seems to trigger accidents.

Do you have trouble falling asleep when it's hot? It takes longer for some people to get to sleep in the summer. That's because the body's metabolism slows down less quickly in warm weather, and you remain stimulated.

Are you in pain when it rains? Dampness causes retention of tissue fluids, aggravating the pain in joints and scar tissue.

For more info, write to Public Affairs Pamphlets for Booklet #533, "How Weather and Climate Affect You" (50¢), 381 Park Avenue South, New York 10016.

CAREER: IN THE AIR AND BY THE SEA



Picture yourself piloting a jetliner or aboard a space shuttle, conducting experiments while orbiting earth. Both fantasies could become real—the aviation field has finally taken women under its wing. Women are now flight instructors, aircraft salespeople, charter pilots, airport operators. They fly every type of aircraft, from small single-engine planes to helicopters and jumbo jets. By 1980, they'll also be staffing jobs in outer space.

To get your career off the ground, start with private lessons from an accredited flying school, then add commercial instrument and instructor lessons. And send for "The People of the Airlines," free from Air Transport Association of America, 1709 New York Ave. N.W., Washington, D.C. 20006, or an 84-page booklet, "Air Transportation" ($1), General Aviation Manufacturers Association, 1025 Connecticut Ave. N.W., Washington, D.C. 20036.

If you don't mind sitting up with a sick fish or teaching children about our friends in the sea, there might be a spot for you at an aquarium or oceanarium. Trainers, vets, tour guides and attendants are needed. To learn about part-time and professional positions, write: Zoo and Aquarium Careers, Oglebay Park, Wheeling, W. Va. 26003.

—Joan Alyea and Margery Facklam

RAP-UP **Teens are talking about . . . space shuttles . . . Arnold Horshack's projected TV show**

What films say about females

FOCUS: REEL WOMEN

Vamps and virgins, sirens and secretaries, murderesses and martyrs, sex goddesses and bobby-soxers—women have portrayed these roles and more onscreen. Movies have made many women rich, famous and independent—but at the price of creating innumerable stereotypes and fantasies about females.

Whose fantasies are they? Men's mostly, because men write, direct and produce nearly all of our films. How do men see women? Here are four of Hollywood's most prevalent myths about women, according to the provocative book *From Reverence to Rape: The Treatment of Women in the Movies* by film critic Molly Haskell (Penguin; $4.50).

Men stay sexy as they age; women don't, beyond thirty.

Cary Grant's career began in 1932, and he played Romeo on the screen to a variety of women into the sixties—and into *his* sixties! Grant's sex appeal was never questioned as he aged. But the women he romanced were replaced every decade: Katharine Hepburn in the thirties, Ingrid Bergman in the forties, Grace Kelly in the fifties, Sophia Loren and Leslie Caron in the fifties and sixties. Somehow he never seemed ridiculous, even when pursuing a woman half his age. Hollywood's message: The best women to love are *young*.

Women are either innocents or vamps.

Celluloid sex stereotyping began in 1915 when Lillian Gish starred in *The Birth of a Nation*. She represented the ultimate in innocence—she was frail, helpless, feminine, pure—so childlike the men in her life catered to her every whim. Her opposite, the Vamp (from *vampire),* was portrayed by Theda Bara in *Cleopatra* (1917). She wore revealing costumes, heavy makeup and piles of jewelry. She presented a warning to men: Beware of a woman's power.

Until the sixties, when censorship was relaxed and nudity was exposed onscreen, the Gish and Bara types remained fairly constant. Every decade produced the "nice girls"—Greta Garbo, Judy Garland, Ginger Rogers, Vivien Leigh in the thirties; Garland (again), June Allyson, Olivia de Havilland in the forties; Grace Kelly, Audrey Hepburn, Debbie Reynolds and Doris Day in the fifties.

Jean Harlow, Marlene Dietrich, Mae West were vamps of the thirties; Ava Gardner, Lauren Bacall, Lana Turner and Veronica Lake were forties "bad girls"; Marilyn Monroe, Jane Russell and Jayne Mansfield played the sex kittens of the fifties.

In the sixties, pure and innocent types practically disappeared—most females became vamps. "As the screen became more liberated, women became more sexually available," explains Ms. Haskell. "They

Katharine Hepburn

Marlene Dietrich

THE BETTMANN ARCHIVES (5)

Theda Bara

Judy Garland

Veronica Lake

OVER LIGHTLY

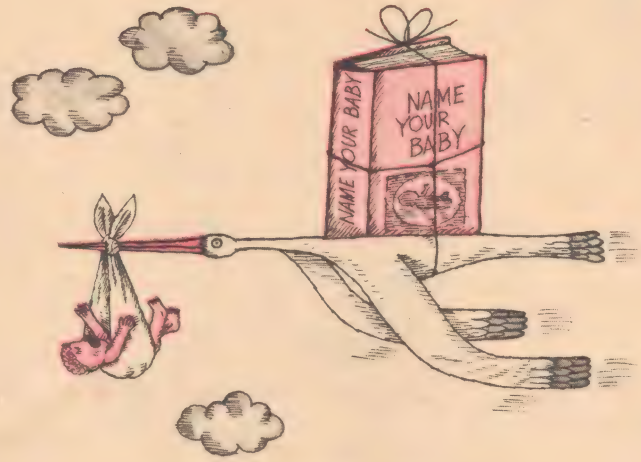
NAME DROPPING

Have you ever felt that things might be different if you'd been named Tracey or Kim instead of Aggie or Esther? You may be right. A rose by any other name may smell as sweet, but it seems that a person does not.

Psychologists have been studying the impact of names—common and exotic—on the people who have them and the people who hear them. Indications are that names do influence people. Doctors at Georgia State University discovered that the most popular kids in school all had the most common names: John, Michael and Sally.

Names influence not only how well liked you are but how your intelligence is perceived. In a study at San Diego State College, teachers graded nearly identical papers by boys called David, Michael, Hubert and Elmer. David and Michael received higher grades than Hubert and Elmer.

Another psychologist, Dr. S. Gray Garwood, from Tulane University in New Orleans, studied names and self-image: Children with popular names had a more positive self-image than children with names considered less desirable.



Will life be better for Barbara or Bernice?

What makes a name desirable? Names tend to reflect the values—and trends—of the day.

Puritans named their daughters Charity, Prudence, Patience and Mercy, hoping they would embody these virtues. In 1898, according to the New York City Bureau of Health Statistics, the ever-popular names John and Mary were the favorites; in 1948, Robert and Linda; in 1974, Jennifer and Michael.

Current studies say that Gregory, James, John, Jeffrey and Steven are among the most popular names for boys; Susan, Linda, Barbara, Carol, Cindy and Diane for girls.

But the picture may be slowly changing. Parents today are more likely to select names with strong personal significance, says Sue Broder in the *New Age Name Baby Book* (Warner; $1.50). Black children are often given African names. Girls are sometimes given a boy's name such as Lindsay or Morgan, perhaps reflecting recent unisex trends.

What were once considered nicknames, like Kate and Lisa, are now used as "real" names. And names once identified as being "foreign" (thus more sophisticated) are popular: Ian, Justin and Trevor for boys; Erin, Courtney and Kierstin for girls.

Elsdon Smith, a founder of the American Name Society, agrees that parents are choosing more unusual names for their children. But she also notes that one practice hasn't changed over the years—naming children after members of the family.

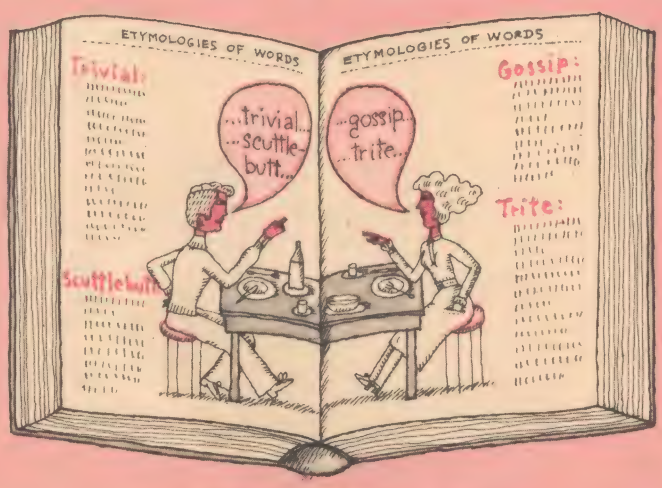
If you're a second- (or third-) generation Beatrice, Nellie or Harry, think of it this way: You may not love your name, but at least you've got some tradition in your corner!

WORDS TO THE WISE

If anyone has ever told you you're full of bunk, probably without realizing it, they were comparing you to a nineteenth-century congressman from Buncombe County, North Carolina, who was notorious for making foolish speeches.

Tracing the **etymology** (from the Greek *etymos,* meaning "true," and *logos,* or "word"), or history, of words is a science that can amuse and astound—word hounds turn up some strange facts. For instance, *trivial, scuttlebutt, gossip* and *trite* can all be used to refer to the same thing today: conversation of little consequence, truth or freshness. But their origins differ greatly.

Trivial comes from the Latin *tres* ("three") and *viae* ("roads"), a crossroads, or place where three roads meet. It describes something that may be found everywhere—common, ordinary or banal.



Do you know the real meaning of gossip?

Gossip is derived from *God* plus the Old English *sibb,* or "relative." A godsibb was a "relative in God," such as a godparent. When godparents met, for example, for an event such as a christening, the idle and intimate chatter they exchanged became known as gossip.

Scuttlebutt is a naval term. The scuttlebutt was a lidded (or scuttled) cask (or butt) on a ship's deck that held drinking water. Sailors gathered there the way office workers today gather near a water cooler. The conversation tended to be trivial—mostly rumors and gossip—and came to be called scuttlebutt.

Trite is from the Latin word *tritus,* meaning "rubbed" or "worn." Originally it meant rubbed or polished, therefore, elegant, but now it means the opposite: too worn out to have any value — stale.

—Steele Commager

● **Race for space.** Most churches and synagogues have a rec room you can ask about, or your school might donate a room for restricted use. Check with your local Kiwanis Club or other business or professional groups for locations. And don't overlook your neighborhood Y. Kit Kolchin, public relations consultant of the National YWCA, reports that one teen group in New Hampshire, for example, was given the go-ahead to remodel a barn owned by their Y, where the teens held dances and community activities. If all else fails, consider an unused basement.

● **Set the scene.** Create a mood simply and inexpensively with red-checked tablecloths, candles and soft lighting. Plan a menu of coffees and teas, soft drinks and pastries. Invite musically inclined guests for an impromptu jazz session, or hold a poetry reading. Set up a corner for backgammon or chess. And write for a copy of the booklet "Drop-In, a Youth Center for the '70s"; 25¢ (available only in limited quantities, so order soon): Community and Outdoor Recreation Dept., Springfield College, Springfield, Mass. 01109.

—Brenda McCullough

STAY WELL: BUSTLINES

Proper breast care

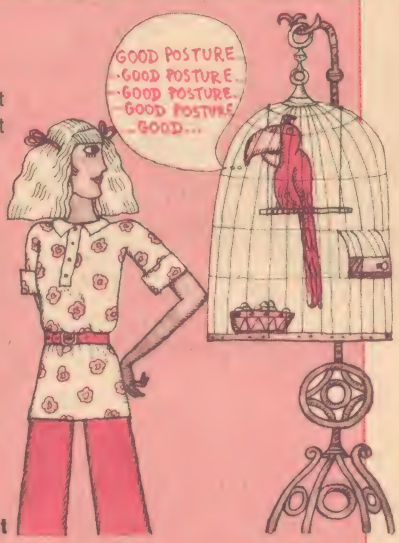
Large or small, round or flat, breast sizes go in and out of style. What matters is not that yours match the current vogue but that they be healthy Breasts benefit from proper support, good carriage and a monthly examination. Focus your energy on taking good care of yours:

● **To bra or not to bra.** Breasts that are supported will keep their shape better than those that aren't. But there's no harm in occasionally going braless, says Dr. Dicran Goulian, director of plastic surgery at New York Hospital–Cornell Medical Center.

● **Tips on fit.** Always try on a bra before buying—don't automatically ask for the same size you had last time. For a proper fit, breasts should completely fill the cups, with no gaps or puckers. The band underneath should be snug, not tight. If the back rides up or if you find the straps supporting the entire weight of your breasts, you need a different size bra.

● **Sizable improvement.** Forget mechanical devices, creams and exercises that promise to increase breast size—they don't work. But good posture *will* enhance your bustline, so stand tall.

● **Close inspection.** Examine your breasts once a month, a week after you menstruate. It's unlikely that breast cancer will occur in a teen, but it's not too soon to start getting acquainted with your body. Write the local chapter of the American Cancer Society for a free pamphlet, "How To Examine Your Breasts."**—Miriam Permut**



NO SWEAT

How to survive gym class

Do you suffer from "gymphobia"? It's a common condition, marked by an acute fear of gym class. Its symptoms include repeatedly "forgotten" gym suits and menstrual cramps lasting weeks at a time. Whether you dread gym because you're in poor physical shape, are self-conscious about your body, or are simply athletically ungifted, look around—many of your classmates know what it's like to be in your sneakers. Still, you *can* overcome your phobia. Ila Dalrymple, who heads the physical education department at McKinley Junior High in Pasadena, California, has taught blind girls to bowl and deaf girls to square-dance and feels that teens with far lesser handicaps can learn to get more out of gym.

● **Throw yourself into the action.** It will prevent you from worrying that all eyes are on your bosom or your too-generous thighs, and it may boost your self-confidence. While the rah-rah spirit may not improve your coordination, it *may* help your grade—that's based, in part, on interest and initiative.

● **Perfect one part of your game.** Work on playing the net in volleyball or dribbling in basketball. Once you master even a portion of the game, everything becomes more fun.

● **Be a pal to your partners.** Your teammates won't be ecstatic about your errors, but they *will* warm to you when you compliment them on *their* good plays. And to avoid making major mistakes, stick to nonkey positions, where your goofs will be less glaring.

● **Be active outside school.** "Classes in modern dance are great for building strength, endurance and coordination," says Dr. Richard Keelor, director of program development for the President's Council on Physical Fitness. Other ideas: Try yoga or fencing at the local Y, ride a bike, play Frisbee, jog.

● **Develop a sense of humor.** Stay cheerful, even after a gymnastic goof. Learning to laugh at yourself will see you through those occasional embarrassing moments.

—April Koral

HERE'S HOW

WHAT'S BREWING?

Tips for starting a coffeehouse

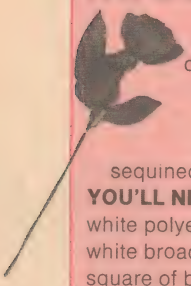
Need a permanent, private place for you and your friends? Whether your idea of atmosphere is cozy nooks and candlelight or posters and plenty of lively music, here are ways to get your coffeehouse percolating:

● **Organize your plan.** Let as many teens as possible know about the project. Establish a firm base of members with strong leadership, and hold regular meetings. Form committees, including publicity, fund raising and refreshments. Be specific about the days and times it will be open and the activities to be offered.

● **Find a patron.** Once you've established the basic format of your coffeehouse, present a written proposal to potential sponsors. "It's important to identify with an older person who has influence in the community and can work with kids," advises Skip Dockstader, teen program consultant to the National YWCA. A neat, well-organized group commands both the attention and the respect of adults.

MAKE A KEYBOARD CLUTCH

Add a sparkling note to the big night



If your prom dress cost you a bundle, save a pretty penny by sewing this sequined and beaded bag.

YOU'LL NEED: ¼ yard each white polyester satin and white broadcloth; 6-inch square of black felt; 7-inch "invisible" zipper; 10-inch string of black sequins; 35 inches of prestrung black bugle beads; straight pins; beading needle; thread.

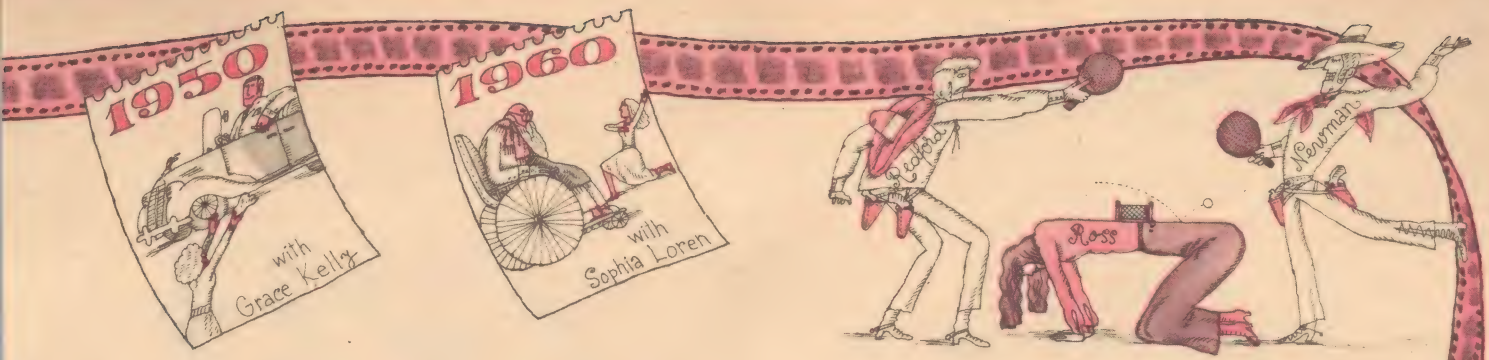
HOW-TOS: Cut two 9-by-12-inch pieces each from satin and broadcloth; seven ¾-by-5-inch keys from black felt. Center zipper along one long edge of each satin piece; insert it and finish seam according to package directions. Position keys on right side of one satin piece (see photo), starting ½ inch below zipper; pin; stitch around edges of each.

Cover keys with sequins (see below): Hold a sequin in place with thumb; push needle up through fabric and center hole of sequin, then down through fabric at top edge of sequin; continue across for each row.

Outline white keys with bugle-bead lines (see photo), working to within ½ inch of top and bottom edges. Lay fabric on a flat surface. Knot thread; push needle through fabric at top of each line. Thread on as many beads as needed to make line; push needle down through fabric at end of line, pulling thread taut. Working back up the line, from the wrong side, take a tiny stitch across the thread between every two beads; fasten thread on wrong side. **Assemble bag:** Open zipper. Placing right sides of bag together, stitch bottom and sides, leaving a ½-inch seam allowance; trim to ¼ inch. To make lining: Pin broadcloth pieces together, right sides in. Measure 2½ inches from each end of one long side; mark. Stitch from each mark to end, leaving a ½-inch seam allowance; trim to ¼ inch; press open. Stitch bottom and sides of lining, leaving ½-inch seam allowance; trim to ¼ inch. Turn right side out. Insert bag in lining; pin lining to zipper tape; slip-stitch. Turn bag right side out. **—Elaine Gross**

Work sequins in horizontal rows, starting from the bottom and slightly overlapping the previous row

To give the bag even more body, sew another layer of fabric to the bag pieces before sewing on the zipper



turned into sex objects."

In line with this, in the past seventeen years, appearance has tended to be *the* key to casting. Acting ability is often secondary, and instead of actresses, models—such as Jennifer O'Neill, Ali MacGraw, Margaux Hemingway, Marisa Berenson, Cybill Shepherd and Ingrid Boulting—have been featured in films.

If she has a career, a woman can't be feminine.

Women can work onscreen if their job takes second place to husband and family. If they act differently, they pay for it. In *Woman of the Year* Katharine Hepburn is considered cold and selfish because she values her career as a reporter. As an aviatrix in *Christopher Strong,* she's caught between her love for a man and flying. Her death in a plane crash resolves the conflict. Career woman Ginger Rogers is made to wear suits and affect male mannerisms in *Lady in the Dark.* Joan Crawford also acts a masculine but incompetent businesswoman in *They All Kissed the Bride.* And recent films have, for the most part, ignored working women. "There's no money to be made by doing a film about a working woman," explains Ms. Haskell.

A woman's identity is not as important as a man's.

Films have rarely explored the feelings and needs of women as they have the world of men—whether it's the macho James Bond fighting SMERSH or Marlon Brando commanding the Mafia *(The Godfather).* Today there are still few serious roles for women. Women, more often than not, are mere stepping-stones in a man's climb to discover who he is. Katharine Ross is only a foil for Redford and Newman in *Butch Cassidy and the Sundance Kid.* In *Summer of '42,* though Jennifer O'Neill is a sympathetic character, she's also the means for a pimply-faced youth to "become a man", through his first sexual experience—on the night she learns her husband was killed in combat. Dustin Hoffman bounces between Anne Bancroft and Katharine Ross in *The Graduate*—sleeping with the mother, running off with the daughter. Women are abused in *A Clockwork Orange,* ignored in *Easy Rider* and *Midnight Cowboy.* And in many films, such as *The French Connection* and *Deliverance,* they aren't even featured.

Where women have major parts, they can be found playing sex-starved spinsters (Joanne Woodward in *Rachel, Rachel* and Maggie Smith in *The Prime of Miss Jean Brodie)* or victims of violence *(Straw Dogs* and *Lipstick)* or prostitutes *(Klute* and *Cinderella Liberty).*

So, the next time you're watching a film, be alert! Are most women you know *really* like the women onscreen?

Bette Davis

Marisa Berenson

Marilyn Monroe

Cicely Tyson

Vanessa Redgrave

HONOR ROLES
Beyond the stereotypes

Some women and some films do reach beyond the stereotypes to show women (and men) in greater depth. Here are memorable examples:

Katharine Hepburn in *Pat and Mike*
Cicely Tyson in *Sounder*
Lauren Bacall in *To Have and Have Not*
Liv Ullmann in *Face to Face*
Ginger Rogers in *Stage Door*
Vanessa Redgrave in *Isadora*
Rosalind Russell in *His Girl Friday*
Marie-Christine Barrault in *Cousin, Cousine*
Bette Davis in *Dark Victory*
Barbra Streisand in *The Way We Were*

Wella Balsam Shampoo not only conditions your hair, it even repairs split ends!

Wella Balsam Shampoo's unique formula lets you wash in shine and body every time you shampoo. It not only leaves your hair gloriously clean, it actually conditions it and makes it manageable. And remarkable Wella Balsam Shampoo even repairs split ends, as shown in salon and laboratory testing.

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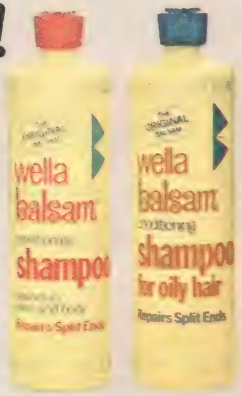

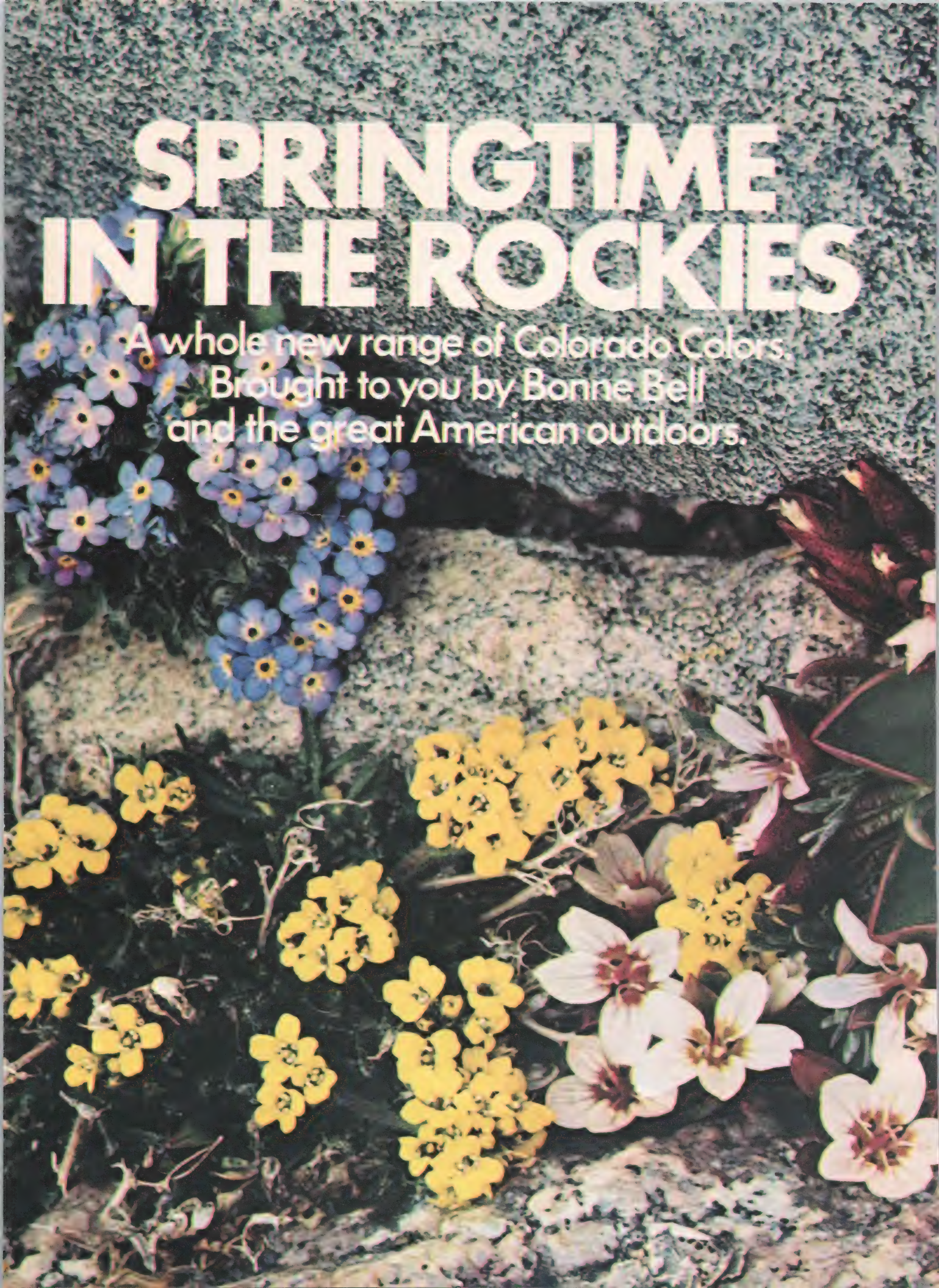
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ARTICLE

by Jennifer Allen

A Harried Houdini

The entertainment was pure magic— until it got out of hand

We knew something was wrong when my father vanished halfway through his scrambled eggs. It was only the first day of vacation, and the rest of us were eating breakfast: my sister Cindy, my brother John and I, all home from college; Liz, my stepmother; my young half sisters, Rebecca and Katie; and my three-year-old half brother Andrew.

Just as we began to miss him, my father reappeared, grinning puckishly.

"Who wants a quarter?"

Who wanted a *quarter?* Cindy and Liz exchanged looks of concern. John, perennially broke, inquired if this meant Dad was finally going to start giving us allowances. Cindy commented that Dad had better watch out, or he'd find himself throwing away whole dollars. But there was an odd glint in Dad's eye.

"Who wants a quarter?" he repeated.

"Me, me, me. For gum," piped up Andrew, the most practical—and most direct.

Dad held up the quarter between his right thumb and forefinger; but when Andrew grabbed for it, he passed his left hand over his right. The quarter was gone. *"Voilà!"* he said with a giggle—a *giggle?*—and swaggered over to his chair. Andrew began wailing, but the rest of us egged him on.

At first, that is. It turned out that the elderly mailroom clerk in Dad's office had recently transformed an interoffice memo into a bouquet of flowers. Impressed, Dad had begun taking lessons from him. He'd learned how to turn playing cards into silk scarves, scarves into nickels, and nickels into pencils. Dad displayed each trick for us—again and again. At first he was kind of cute; I hadn't seen him so excited in ages. But toward the end of the week the nonstop show began to wear on everyone's nerves.

When I went back to school, Liz began calling me. She sounded strained:

"Ask me what your father's doing."

"What's Dad doing?"

"The Anderson Newspaper Tear. He tears up a newspaper, crumbles the pieces into a ball, and turns the ball back into a newspaper again."

"Matter of fact, Liz, that sounds inter—"

"He's been practicing for three days. The house looks like the inside of a packing crate! Now a friend of his has asked him to do a Christmas show at the hospital. The idea sounded fine. But in the middle of the night I hear him mumbling, 'That's right, folks, the hand *is* quicker than the eye! Now, watch while I make all the polka dots on this big ol' scarf disappear!' I used to have a husband, not this—this would-be Houdini!"

When I came home for Christmas I found the situation every bit as bad as it sounded. The house was filled with ropes, boxes, cards, feather flowers and assorted scarves. John was talking.

"Dad, do you think you could wait to show me the Psychic Spoon until we fix my car? The heater's gone dead, and I have to stop the car every five minutes and run around it so I won't freeze. It's like driving a convertible in Alaska."

"Oh, that sounds like fun," my father said dreamily. "You have a swell time. Did I show you the Chinese Rope Trick?"

One day Andrew got himself tangled in the invisible threads attached to the Dancing Flute—all twelve of them—and was freed only after Liz, Cindy and I had worked over him for an hour. By mistake, Cindy's boy friend smoked a cigarette with a jack of hearts rolled up inside of it. But Dad didn't get angry. He just gazed woefully at the damage, like an artist who's had mud splashed on his masterpiece.

There were moments when he seemed like the father I'd known, but they were fleeting. Like when he asked paternally, "So how were your midterms?"

"Pretty tough, Dad. That Shakespeare exam really took it out of me."

"Speaking of taking it out, Jen, how do you like the way I take those flowers out of the empty box? Seems like I could do it with a little more . . . you know, *flair.* What do you say?" I said nothing.

We went through all the motions of the holiday. Dad *(continued on page 66)*

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Mary Bower, Horse Trainer

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your breath
Doublemint
fresh,
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clean.

...HOUDINI

continued from page 60

participated, but his vacant eyes told us that his mind was really on his magic. Liz, her composure crumbling, finally persuaded Cindy and me that the time had come to consult a professional.

The day of Dad's show at the hospital I took the train to New York City to visit Tannen's Magic Shop, where Dad had been buying all his tricks. I approached the owner gingerly.

"Mr. Tannen?"

"Listen, sweetheart, call me Lou."

"All right, Lou. I think you should know you're threatening to turn a happy household into a battlefield. You and your Chinese Linking Rings and your Amazing Fishbowl Production. I'm sorry I sound this way, but it's the truth." Tears welled up in my eyes.

"Ah, it's your father, is it? Listen, sweetie, it's tough all over. Look around."

Sure enough—at least half the customers were middle-aged men in business suits. One was filling a black leather briefcase with paper flowers. Several scrutinized tricks as carefully as if they were stock market quotations. A nearby group was deep in conversation about the Incredible Shrinking Scarf.

"See, these guys all wanted to be Humphrey Bogart or Clark Gable when they were younger. So magic lets them have a little escape, a little fantasy—know what I mean? Your dad won't stop right away, but when the novelty wears off, he'll calm down a bit. I guarantee it."

I left with those consoling words in my ears. Unfortunately, I didn't get a chance to share them. When I got home, the family was huddled around the cage of the rabbit Dad had rented for his show that day. The rabbit was sick; it hopped around wildly. John, Cindy and I adjourned to call the vet, returning in time to discover that our half-siblings had set the rabbit free on the lawn "to exercise." The foot of snow that had fallen the night before made the search difficult. But then, so did our methods. Rebecca would scream, "Here, pretty fluffy!" as John bellowed, "All right, you crazy rodent, show your whiskers!" The poor animal probably didn't know whom to answer.

We found the rabbit by nightfall. But it was with a very strained sense of duty that we all drove together to the hospital for the show. Halfway there, Dad pulled over to the side of the road. "I want you all to know how sorry I am," he said humbly. "I've been stupid and selfish about this magic business. I promise I won't ruin the rest of our holiday." He laughed —not a giggle, a laugh. "I guess I'll have to be careful the next time I try to tell one of you that you're being childish. Am I forgiven?"

He was, of course. And the hospital show was a tremendous success. But every once in a while I lose my favorite scarf and find an unexplained pile of small change in its place.

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January 10, 1977

Miss Juli Earp
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Mr. Joe Famolare
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February 7, 1977

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America's Junior Miss makes more than

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Combine talent and personality with a lot of style, and you'll get Lenne Jo Hallgren, America's Junior Miss for 1976. She likes to bake, but doesn't like to fuss—so these tempting new recipes from Kraft are made to order! So easy to bake and pretty as is, or easily decorated as with marshmallow daisies or tinted coconut, they're sure to make any party a sweet success. Try them and you'll be all smiles too.

BROWNIE-MINT ALASKA

1 qt. peppermint ice cream, softened
1 15½-oz. pkg. brownie mix
3 egg whites
1 7-oz. jar KRAFT Marshmallow Creme

Press ice cream into a 1-qt. mixing bowl lined with aluminum foil; cover and freeze until firm. Prepare brownie mix as directed on package; bake in greased 8-inch layer pan. Cool 10 minutes; remove from pan. Cool. Beat egg whites until soft peaks form. Gradually add marshmallow creme, beating until stiff peaks form. Place brownie on cookie sheet. Unmold ice cream onto brownie. Completely cover ice cream and brownie with meringue. Bake at 475°, 3 minutes, or until lightly browned.

CHERRY ORCHARD CAKE

1 16-oz. can pitted sour cherries
½ cup PARKAY Margarine
1 cup sugar
2 eggs
1 teaspoon vanilla
1¾ cups flour
2 teaspoons baking powder
½ teaspoon salt
½ cup milk
½ cup chopped walnuts

* * *

½ cup sugar
1 tablespoon cornstarch
½ cup KRAFT Pure Orange Marmalade

Drain cherries, reserving syrup. Cream margarine and sugar until light and fluffy; blend in eggs and vanilla. Combine 1½ cups flour, baking powder and salt; add alternately with milk, mixing well after each addition. Combine cherries, nuts and remaining flour; fold into cake batter. Pour into greased and floured 9-inch square pan. Bake at 350°, 50 to 55 minutes or until wooden pick inserted in center comes out clean.

Combine sugar and cornstarch; blend in reserved syrup with enough water to measure 1 cup. Bring to a boil, stirring constantly. Cook over medium heat until mixture is clear and thickened. Stir in marmalade. Serve with warm cake squares. Top with whipped cream, if desired.

COCONUT "PHILLY" CUPCAKES

1¼ cups sugar
1 8-oz. pkg. PHILADELPHIA BRAND Cream Cheese
½ cup PARKAY Margarine
2 eggs
1 teaspoon vanilla
1¾ cups flour
1½ teaspoons baking powder
½ teaspoon soda
¼ teaspoon salt
¼ cup milk
1 16½-oz. can vanilla frosting
Tinted coconut

Combine sugar, softened cream cheese and margarine, mixing until well blended. Add eggs and vanilla; beat well. Add combined dry ingredients to creamed mixture alternately with milk, mixing well after each addition. Fill baking cups one-half full in medium-size muffin pan. Bake at 350°, 25 minutes or until wooden pick inserted in center comes out clean. Frost; sprinkle with tinted coconut.

Approximately 2 dozen.

Tinted coconut: Dilute a few drops of food coloring with ½ teaspoon water in a jar. Add coconut, filling jar only half full. Cover and shake.

LEMON DAISY CAKE

½ cup sugar
2 egg whites
3 tablespoons lemon juice
1 7-oz. jar KRAFT Marshmallow Creme
Yellow food coloring

* * *

2 9-inch white cake layers
JETS Marshmallows
KRAFT Artificially Flavored Miniature Marshmallows

Combine sugar, egg whites and lemon juice in double boiler; beat with electric or rotary beater over boiling water until soft peaks form. Add marshmallow creme; continue beating until stiff peaks form. Remove from heat; tint with food coloring.

Fill and frost cake layers with frosting. Decorate top of cake with Marshmallow Daisies and sides of cake with additional petals and miniature marshmallows.

Marshmallow Daisies

For each Marshmallow Daisy, dip scissors in water. Cut across the flat side of a large marshmallow to form petals. (Each marshmallow makes 4 petals.) Arrange 6 petals on waxed paper in a flower design, slightly overlapping tips. Cut a miniature marshmallow in half and press, cut side down, in center of each daisy.

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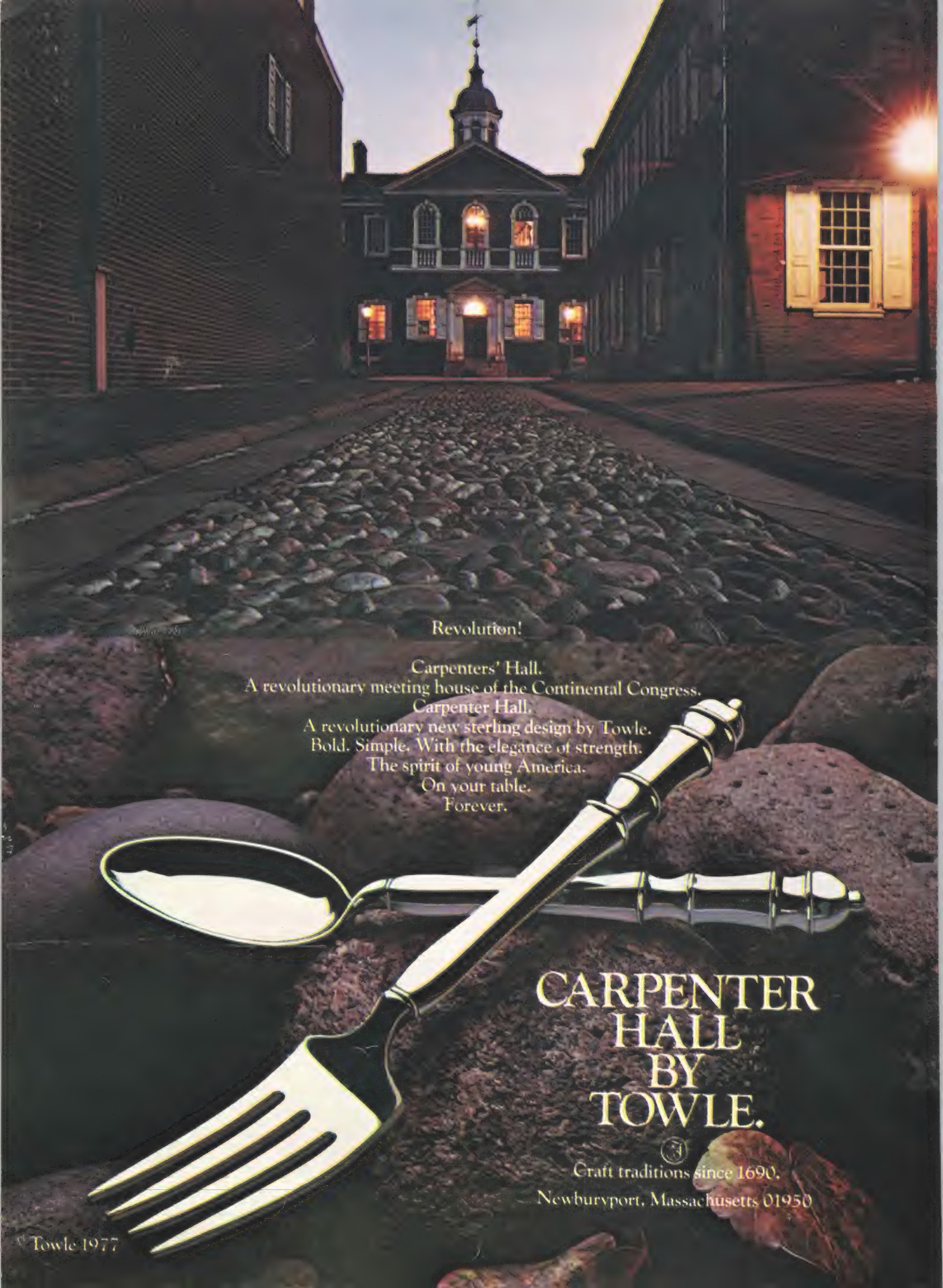
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If you're not completely satisfied with Tahitian Tan, we'll gladly refund your money. That's just how much we believe in our product.

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by Michele Thomas,
17, Lodi, Calif.

Down on the Farm

After her summer among the cows a teen decides a veterinarian's life isn't all glamour!

When I decided to become a veterinarian, I had visions of M. Thomas, D.V.M., driving up to a luxurious horse ranch in a brand-new pickup. I would emerge from the driver's seat looking cool and efficient in a spotless lab coat and be shown to my patient, an expensive show horse suffering from a dread disease. Calmly, I would save the animal's life . . .

It's funny how dreams have a way of not coming true. I got my first taste of veterinary medicine while clad in overalls and Wellingtons—and up to my ankles in cow manure! But despite the mess and a few shattered illusions, I was delighted to be "riding along" with Dr. W. E. Delph, a local dairy vet.

My high school counselor had talked me into spending my summer as Dr. Delph's unpaid assistant. She thought that some firsthand experience might give me an edge when I applied to vet schools. And she was also certain that after a summer spent avoiding hooves and dodging pigs, I would decide that I wasn't cut out to be a large-animal veterinarian—one who works primarily with farm animals and makes "barn calls." Or at least, that I would opt for a small-animal practice, in which I'd stay in my office and treat dogs, cats, hamsters and birds.

The first time I rode with Doc, as W. E. Delph's clients called him, I thought my counselor might be right! My early-morning enthusiasm faded after watching Doc do pregnancy checks on what seemed like hundreds of cows. A pregnancy check involves inserting a rubber-gloved hand into the cow's rectum to determine if she has conceived. Although I didn't perform this task, I kept track of all the test results, thus earning the title "scribe."

"You still want to be a vet?" asked Dr. Delph in his southern drawl.

"Sure—but not a dairy vet!"

"Horses have to have pregnancy checks too," he said, smiling.

I groaned. But my disillusionment didn't last long. As the days went by, I became more and more interested in my work—and I even started liking the "dumb old cows." I realized that a dairyman can have mixed feelings about his animals. Cows are first and foremost his livelihood, but they often become pets as well. We drove up to a farm one morning and found the foreman standing dejectedly by the barn.

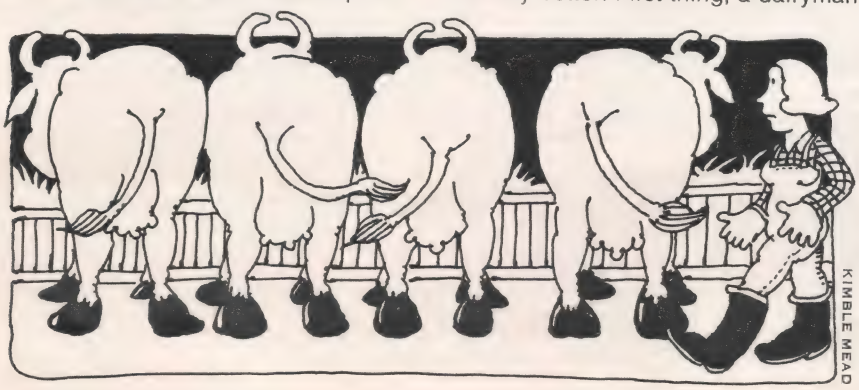
"Old Number Thirteen died last night, Doc," he said, his voice breaking. "She was a good old cow. 'Grandma,' we called her." All that day, we worked amidst grieving herdsmen, long-faced milkers—and I could swear, unhappy cows! By the time we left the farm, I felt pretty down myself—even though "Grandma" had almost gotten me with a hind foot the week before.

The next day of rounds didn't turn out to be any better. First thing, a dairyman told us one of his cows was sick. Doc examined the ailing animal. "Got a calf in there," he announced.

Terrific—I would witness a delivery!

Doc poked around a little more, then shook his head. "Breech birth." At my confused look, he added, "Backward. The calf is dead. I'll have to dismember it in order to save the mother."

Horrified, I forced myself to watch. I was bearing up pretty well when Doc dropped *(continued on page 76)*



What does it take to become a veterinarian? Michele, who is a high school senior planning to go to UCLA as a pre-vet major says, "excellent grades (especially in the sciences), eight years of schooling—and plenty of motivation!"

More and more women are entering this country's twenty-one veterinary schools each year (in 1976 there were 1,800 female students, compared to 543 in 1970). There are approximately 1,300 female veterinarians in the United States. The majority work with small animals; 200 are large-animal specialists, and 150 have mixed practices.

Veterinary schools are very selective, accepting only one out of every ten applicants. In addition, the nineteen state schools (the other two are privately owned) give priority to state residents.

After four years of college (pre-vet major), you'll need four more years of veterinary school. Tuition and books cost between $700 and $2,000 per year, depending on the institution.

The net income of a veterinarian who has just set up a practice averages between $12,500 and $14,000 annually.

Think you'd make a good animal doctor? For more information and a list of veterinary schools, send a stamped, self-addressed envelope to: American Veterinary Medical Association, 930 N. Meacham Rd., Schaumburg, Ill. 60196.

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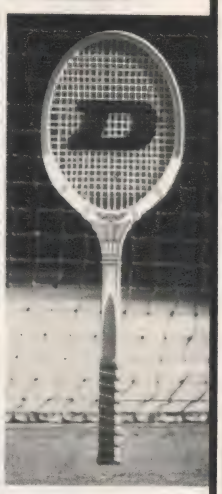

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DOWN ON THE FARM

continued from page 74

the bomb. "There's another one in there," he muttered, beginning the process again.

Later, I noticed that we were alone in the barn. While Doc had been doing the "dirty work," every dairyman had disappeared. They rejoined us only after the dead calves had been wrapped in feed sacks and removed.

"Still with me?" Doc asked, as we cleaned the instruments.

"Sure!" I grinned, although I felt sort of wobbly.

Doc patted me on the back. "We just hit a couple of bad ones, that's all!"

I decided then that I couldn't have picked a better man to ride with than W. E. Delph. He was easygoing, patient, and above all, understanding.

Doc and I encountered an interesting bunch of people on our calls, from the crack dairyman who had been working with cows every day of his life for fifty years to Joe, a small nervous fellow who'd once been a whaler in the Azores and had recently defected to the life of a dairy farmer. Joe didn't know much more about cows than I did. Doc and I were examining some of Joe's charges one day when he grabbed Doc's stethoscope.

"Hey, this here cow ain't got no heartbeat!" he crowed.

I giggled and reminded Joe that the tail or the udder are not the best places to check for a heartbeat!

Joe looked pained. "Cow's obviously not made right," he muttered.

Our patient, chewing her cud, turned and gave us all a nasty look.

Doc retrieved the stethoscope, and after pounding on the cow's ribs dramatically and listening intently, announced that Old Cindy was indeed alive and running smoothly.

Joe may have had a thing or two to learn about the anatomy of a cow, but I had that—and more—to learn about being a vet. Sometimes I thought Doc would fire me before my internship was over, but he never got mad when I made mistakes—such as mixing blood samples or dropping phials of vaccine. Patiently, he taught me to give injections, take blood, and keep detailed notes on pregnancy tests.

At the end of the summer, Doc told me I had the makings of a fine veterinarian. "But it's not quite the glamorous life you expected, is it?" he asked.

"Well . . . not exactly." I grinned. "Of course, when I drive my new van up to a luxurious horse ranch to deliver a foal, I'll think of you and 6:00 AM calls . . . and life among the cows!"

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TEENWORK

by Susan Taylor, 18, Clarendon Hills, Ill.

In My Opinion

The generation gap is wider than it needs to be

Is it realistic to expect parents and teens to understand each other completely? Of course not! It's true that every generation faces many of the same dilemmas in the process of growing up. Yet each one experiences them in a different way and learns different lessons from them. That's what "generation gap" means. For instance, when my parents were in their teens, early marriage and material success were valued more highly than they often are today. Although I, too, would like to have a family and a nice home someday, for me they aren't the only things in life. First, I want to finish college so I can get a job that I enjoy. I want to be a person in my own right, not through the success of my mate.

Undoubtedly, it's hard for most parents to accept changing values. Many of the things they worked so hard to attain aren't as important to today's generation. This creates a situation in which it becomes easy for both sides to find fault unnecessarily. I know I used to blame my parents for everything—especially my own inadequacies. When I didn't want to do something—for example, attend a meeting of the school newspaper staff—I'd say I couldn't because my mother needed me at home. At times like that I was using my parents to avoid taking responsibility for my own actions. Naturally, this kind of behavior didn't lead to an atmosphere of trust.

Of course, even in the most harmonious families some conflicts and misunderstandings will always crop up. When I first started dating, my father didn't seem to trust me. At the time I felt he was deliberately trying to be unreasonable. But it wasn't that at all. Later I learned that he was really afraid the young men were replacing him in my affections. Sometimes I used to think my parents were disapproving of me when they were simply upset because they could see me making mistakes. But I didn't see things their way, so the gap would get even bigger.

Sure, the teen years can be pretty trying. We have many dreams, but at the same time we often overlook the effort it may take to make them come true. For example, I used to want to be a fashion model. I assumed that all I had to do was copy models' looks. Wherever I went, I would fantasize about being "discovered." My parents encouraged me to consider other careers, but I resented their advice. Again, it took us a while to see each other's point of view.

While the generation gap may always exist, there is no need to let it prevent all communication and understanding. Parents may not have all the answers, but they can help—and that's what most parents are genuinely trying to do. Furthermore, making an effort to see them as people—instead of as parents—may help to narrow a gap that's often wider than it needs to be.

Should cities set a curfew for teen-agers? If you're a teen, send us your opinion on this question in 800 words—it may be worth $100. Mail to: In My Opinion, SEVENTEEN, 850 Third Ave., New York 10022. Please include your birth date, a photo and a stamped, self-addressed envelope.

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Spotlight

What teens are LOOKING at . . . LISTENING to . . . TALKING about . . . in the world of entertainment

by Edwin Miller

Movie of the Month

Michael Palin

JABBERWOCKY will delight anyone with a love of the absurd. Directed by Terry Gilliam (remembered for his witty, macabre animations for the *Monty Python* TV series), *Jabberwocky* takes its name from the nonsense poem by Lewis Carroll. The setting is England, in the murky past known as the Dark Ages. Michael Palin, another *Python* alumnus, stars as a likable imbecile who leaves his tiny village for "the big city," where he hopes to work in a bank. Ruled by King Bluenose the Questionable, the walled city faces a variety of problems. Peasants are streaming into town to flee a horrendous monster, the jabberwock, that devours its victims alive. The king's merchants protest any notion of slaying the beast—because of the influx of refugees, profits are zooming. The head of the church also sanctions its (unseen) presence, since fear encourages prayer. Meanwhile, the king's daughter languishes in her tower, awaiting a noble prince to claim her hand. The king decrees a series of jousts to select a champion, who must do in the dragon to win the princess. The humor is grotesque, and on occasion, harmlessly vulgar, in a hallowed English tradition of jokes built around a preoccupation with bodily functions. Laughs come from deadpan acceptance of the most incongruous and outrageous happenings. *Jabberwocky* is uneven, but it's monster fun. PG*

More Movies

Michael Ontkean, Paul Newman

SLAP SHOT, hilariously comic, follows the machinations of Paul Newman as a jaunty but slyly opportunistic coach nursing his small-town, second-rate hockey team along the comeback trail. The script casts a satiric eye at violence as an American sport through brutal action, obscene locker-room talk. It was written by Nancy Dowd, whose research was aided by her brother, a hockey player who taped real macho chatter. R*

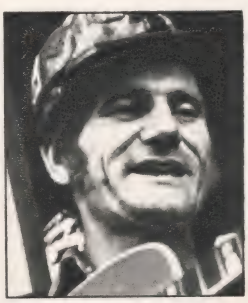
Lauren Hutton, Keith Carradine

WELCOME TO L.A. The scene is Los Angeles, where a bevy of characters circle each other warily in their search for emotional sustenance, but it could be any city where alienation seems to be the dominant mode. Based on *City of the One Night Stands,* a suite of songs by Richard Baskin, the film doesn't come together to form a satisfying whole until almost too late, but it's an affecting experience still. With Keith Carradine. R*

Richard Widmark, Candice Bergen, Gene Hackman

THE DOMINO PRINCIPLE is yet another melodramatic concoction that toys with the idea of a hapless pawn picked by an unidentified supersecret government agency to assassinate the President of the United States. Gene Hackman is fine as a psychopathic loner whose problems are complicated when he recognizes that he, too, has to be liquidated to wind up the plot. Preposterous but brisk action holds the attention. R*

HARLAN COUNTY, U.S.A. Nobody has ever envied the coal miner's lot. This movie won't change anyone's conceptions of mining as a backbreaking, dangerous job that has minimal satisfactions. The poignant, provocative film—directed by Barbara Kopple, who lived among her subjects for a long period—takes you into the midst of a Kentucky miners' strike. You will never think of coal in quite the same way again. PG*



Kentucky coal miner

John Gielgud

PROVIDENCE. If you enjoy great acting, this film offers a rare opportunity to savor a stunning performance by John Gielgud, one of the finest players of our time. He is sensational as an aged, mortally ill novelist who spends his peevish, sleepless, alcoholic nights reworking the relationships in his own family for a book. Alan Resnais directed. The cast includes Dirk Bogarde, David Warner and Ellen Burstyn. R*

*Motion Picture Association of America ratings
PG: Parental Guidance Suggested—some material may not be suitable for preteen-agers
R: Restricted. Under seventeen requires accompanying parent or adult guardian

More "Spotlight" on page 86

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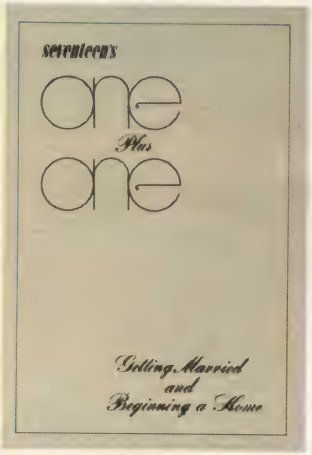

3

Wedding plans

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Spotlight

continued from page 83

Show Bits

Double takes and diversions

KUNTA KINTE. More than one hundred thirty million Americans shivered and wept over *Roots,* the saga of Kunta Kinte and his family, when it was dramatized on ABC-TV last January in eight hour-long installments. For a probable television sequel, ABC will combine unused material from Alex Haley's book about his African and American ancestors with more from a work now in progress, titled *My Search for Roots,* which will also be published by Doubleday. (The original TV series will probably be rerun next year.) You can even hear *Roots*—in an album featuring Quincy Jones's music for the TV show. The composer happened to be completing five years of research into the origins of black music for a project of his own when tapped for the assignment; he calls his A&M album one "for the ear, the heart and the mind's eye." Not to be outdone, Haley has recorded his own Warner Bros. album, *Alex Haley Tells the Story of His Search for "Roots,"* including pictures and documentary material.

FROM THE COMICS: Little Orphan Annie and Superman are hoping to make it big in show biz! The plucky orphan has just made her Broadway debut in a musical called *Annie,* attended by her dog Sandy and a reasonable facsimile of Daddy Warbucks. She's played by thirteen-year-old Andrea McArdle, whom you may have seen during the past two years as Wendy on the TV soap *Search for Tomorrow.* Meanwhile, twenty-four-year-old Christopher Reeve is hard at work in *Superman,* a movie based on the likable fellow from Krypton, still being seen in TV reruns (played by the late George Reeves). Marlon Brando plays his dad, and Gene Hackman his foe.

TV SALUTE! Hiss or cheer as the National Academy of Television Arts and Sciences presents the annual Emmy Awards for outstanding individuals and programs. NBC-TV, May 15, 9:30-11:30 PM ET.

NOT SO TOUGH. Playing the legendary role of the snarling gangster in *Public Enemy* or song and dance man George M. Cohan in *Yankee Doodle Dandy,* actor James Cagney typified the heyday of Hollywood. He never said, "You dirty rat!" to anybody in or out of a movie, but his engaging autobiographical recollections make *Cagney by Cagney* (Pocket Books) a lively read.

HOMESPUN DRAMA. The nostalgia many people feel for a distant but seemingly happier past has kept Thornton Wilder's sentimental drama *Our Town* a favorite ever since it first made Broadway audiences cry, in 1938. It has been revived in stock, in school productions, as a movie. Now the affectionate look at life in a New England town in the early years of the century turns up on TV with Robby Benson and Glynnis O'Connor as the young sweethearts, Hal Holbrook as the Stage Manager/narrator. On NBC-TV, May 30, 9:00-11:00 PM ET.

1. Sylvester Stallone. 2. Andrea McArdle as Annie. 3. Alex Haley. 4. John Travolta. 5. Christopher Reeve.

COMING ATTRACTIONS. Sylvester Stallone is following up his hit movie, *Rocky,* in which he was a prizefighter, with one called *F.I.S.T.* (for Federation of Interstate Truckers), a drama about the labor movement. *Saturday Night* stars John Travolta, Barbarino in TV's *Welcome Back, Kotter,* in his own movie. He plays a disco kingpin. Travolta also has two Midsong International hit albums—the most recent, *Can't Let You Go.*

MUSICMAKERS. Among those performing on *Austin City Limits* in the course of ten new sixty-minute close-ups will be Willie Nelson and Tracey Nelson (May 16), The Amazing Rhythm Aces and Gove (May 23), The Earl Scruggs Review (May 30). On PBS, 8:00 PM ET.

More "Spotlight" on page 88

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Spotlight

continued from page 86

Music People

Singer Leo Sayer's pop rock tunes are geared for good cheer

Watch Leo Sayer, with that boyish grin, bob up and down as he sings his hit, *You Make Me Feel like Dancing,* in a joyful falsetto tenor. You would never guess that when the five-foot-four Englishman first came here three years ago he performed in chalk-white makeup, playing a melancholy Pierrot character inspired by the classic French movie *Children of Paradise.* In those days, he felt uncomfortable singing anyone else's lyrics—he could relate to his own feelings more readily than he could to others'. Still, he never really got through to listeners. Many of his songs—which he describes as "nailing down all my troubles"—were based on old poems that he had written when he was a kid.

"Actually, growing up wasn't all that hard. In a lot of ways I made it difficult for myself. My parents were middle-class, very relaxed, but I always had a chip on my shoulder. My whole aim in life was that I wanted to do it all myself." Leo grew up in Brighton, a summer resort town, where his father was a hospital engineer. "He wanted me to be a commercial artist, but I always wanted to paint, even though I was only fair at it."

While Leo was at art school, he recalls, "The Bob Dylan thing was uppermost, with everybody playing guitars. Someone in class taught me to play the harmonica, which took me four years to really learn. I was fascinated by all the old blues songs by guys like Sonny Terry. After school I was faced with working in a studio on posters for a boat show or something, and I couldn't stand the idea. I wanted to really get out and meet people and experience things. There were those blues singers with their hard-luck stories, and I reflected, 'Here I am, I've got nothing to talk about, nothing to sing about. I've got to build up something I can fall back on.' "

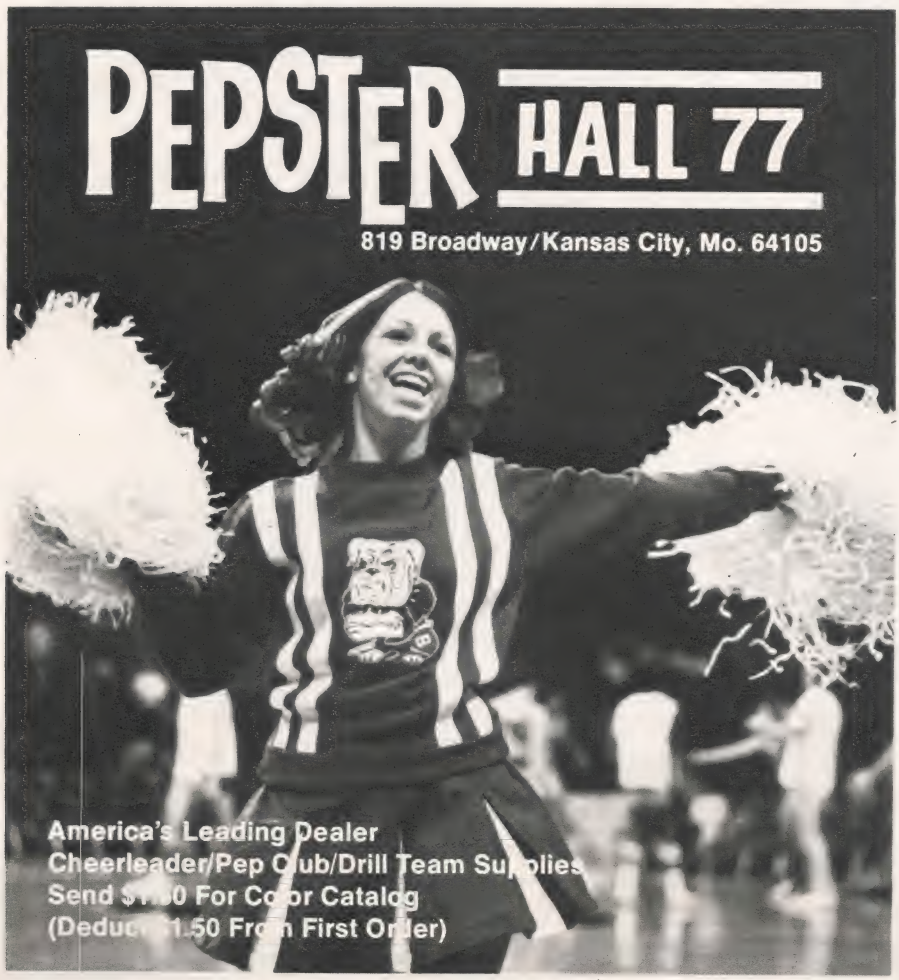
Leo went to London. "I thought I could make a living with my harmonica and that maybe I'd meet all these famous blues singers." He fell in with street musicians, buskers and tramps. "It got me into some pretty rough experiences," he recalls. "I'm quite an extravert now, but when I first started out, I wouldn't say boo to a goose. I was totally introverted, frightened of everything. But they were fantastic guys. One wore a drum on his back. There was an accordionist whose claim to fame was that he was French. Another guy was called William Shakespeare because he recited poetry all the time. Playing in the streets with a hat in front of you only made you pennies, but it was enough to get something to eat. I must have been very foolhardy in those days"—he's twenty-nine now—"but it got me into music, and I was happy. At last I had found a means of expression, something that I had picked up and wouldn't ever lay down."

Hard times were never far away, though, and when Leo went home broke, his father urged him to get a proper job, telling him, "You've got to pull your socks up."

In London once more, he took a job as a commercial artist, then had a nervous breakdown that hospitalized him for a week: "I couldn't paint; I lost my memory except for knowing my name and a few useless details." When he saw his parents again, he didn't recognize them.

Gradually recovering at the home of a friend, he found himself working hard in the local music scene. He formed a band called Patches, in which he played harmonica and sang. "I first began singing in the school choir when I was a kid, doing all those horrible things like *Oh, for the Wings of a Dove.* My parents were Catholic, my mother Irish. I think the music in me all comes from my mother's side. Often she would start singing a tune at home and dance around the table. In my teens I used to mimic vocalists like Joe Cocker. It became quite a good little party turn. They'd say, 'There's old Gerry again, now he'll do his Sammy Davis, Jr., bit.' Gerald is my original name, but I was sitting around thinking, 'Who'd want to buy a record by Gerald H. Sayer?' and changed it." Leo's band won a local contest, which led to his finding a manager and his first regular music collaborator.

In earlier years, Leo thought of himself basically as a songwriter. Now he wants to be an all-around entertainer, reaching as many people as possible. Gone are the albums about loneliness and love gone wrong; he's all for the romantic and the upbeat these days. His heroes are entertainers like Joel Grey and Al Jolson. Since the success of *You Make Me Feel like Dancing* (from his Warner Bros. album *Endless Flight),* Leo has started taking dance lessons. He's not about to let his audience down! *More "Spotlight" on page 90*



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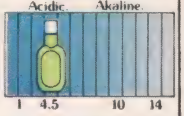

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Spotlight

continued from page 88

Records

Sounds to fit every life style

MARSHALL CHAPMAN: ME, I'M FEELIN' FREE (Epic). There's a rare thrill in hearing unmistakable talent for the first time—that's the kick you get from a forceful country-music singer named Marshall Chapman singing a song like *Somewhere South of Macon*. She's very much her own girl in these ballads, almost all of her own composition. Accompanying herself on guitar, with a band, she's memorable.

TELEVISION: MARQUEE MOON (Elektra). Led by vocalist-guitarist-lyricist Tom Verlaine, Television (a rock group making its debut album) has depth, strength of purpose, deft musical articulation. Each of the four instrumentalists creates a highly personal sound, and they interweave them like the warp and woof of a carpet to form a fascinating overall melodic pattern. Philosophically, Television's picture of the world is city-bred, hard-eyed, ambivalent—as they do such songs as *Friction; Venus* —but its music has positive excitement.

THE STORY OF THEM, FEATURING VAN MORRISON (London). Collectors will delight in the American release of this album, recorded between '64 and '67, which recalls Them, an English rock band that boasted Van Morrison as lead singer of its rhythm-and-blues-inspired ballads. Here, he sings his own *Friday's Child* and *Philosophy*. Them had a fresh, open, immediate appeal. You can hear it still!

Choice Cuts

THE MARSHALL TUCKER BAND: CAROLINA DREAMS (Capricorn). Cheerful country-and-western tunes delivered with a light heart. BRAHMS: CONCERTO NO. 1 (RCA). Pianist Arthur Rubinstein is magnificent in this expansive classic. Reiner leads the Chicago Symphony. BILL QUATEMAN: NIGHT AFTER NIGHT (RCA). Bill Quateman has an engaging, slow and easy way with such syncopated vocals as *Back by the River; Au Claire*. BIZET: CARMEN SUITES NOS. 1, 2; L'ARLESIENNE SUITES NOS. 1, 2 (Columbia). Familiar strains of the toreador theme and other colorful melodies, conducted by Stokowski. RACHMANINOV SONGS, VOL. 2 (London). Melodic knockouts! Elisabeth Soderstrom, soprano; pianist Vladimir Ashkenazy, in a sensitive recital.

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Fort Lauderdale—Treasures Ltd.
Fort Pierce—Sweets Jlrs.
Homestead—Fischer & Sons, Jlrs.
Jacksonville—Lord's
Jacksonville—Underwood Jlrs.
Lake Buena Vista Village—Pottery Chalet, Walt Disney World
Lake City—Roy Ward's
Melbourne—House of Gifts
Miami—Mayor's of Florida Jlrs.
Naples—The Gallery
Ocala—Belk-Lindsey Photo-Gifts
Ocala—Treasure Chest
Orlando—Home & Hobby House
Pahokee—Boes
Panama City—Cogburn Jlrs.
Pensacola—Elebash Jlrs.
Plant City—Edgar Hull Jlrs.
Quincy—W. L. Wood Jlrs.
St. Augustine—Moeller's Jlrs.
Stuart—Midnight Sun, Inc.
Sarasota—Lee's of St. Armands
Tallahassee—Moon Jlrs.
Tampa—Alvin Magnon Jlrs.
Vero Beach—Poinsettia Gift Shop
Wauchula—Cat's Corner

GEORGIA
Atlanta—Bailey, Banks & Biddle
Atlanta—Charles Willis, Inc.
Atlanta—Maier & Berkele Jlrs.
Augusta—Tannenbaums
Bainbridge—Betty Jeans Electric
Brunswick—Cunningham Jlrs.
Brunswick—Dubs Jlrs.
Columbus—House on Cedar
Homerville—Chambers Gifts
Macon—Creters
Savannah—Desbouillions
Valdosta—Horace Stephenson's Jlrs.
Vidalia—Brown's Jlrs.
Statesboro—Grimes Jlrs.
Statesboro—McAllister's

KENTUCKY
Benton—The Side Door
Bowling Green—Margaret Sloss Interiors
Corbin—Belk Simpson
Cynthiana—Whalen Jlrs.
Georgetown—Suff's Furniture
Hazard—Engle Florist & Gifts
Hopkinsville—Cayce Yost
Lebanon—Loper Floral
Lexington—Lexington McAlpins
Louisville—Bacon's
Madisonville—Clement's Jlrs.
Mayfield—Thomas Yarn & Gifts
Nicholasville—The Gift Peddler
Owensboro—Sublett's, Inc.
Owensboro—S. W. Anderson Co.
Paducah—Dodson's Door
Shelbyville—Chatham Station

LOUISIANA
Abbeville—Amys Flower & Gifts
Abbeville—Rodneys
Covington—Charlers
Lafayette—Pauls Jlrs.
Monroe—The Palace Dept. Store

MICHIGAN
Dearborn—Dearborn China
Grand Rapids—Demond's
Pontiac—Pontiac Pottery

MISSISSIPPI
Brookhaven—Eitel House
Cleveland—Dunlap Hardware
Columbus—Caldwell Furniture
Corinth—Waits Jlrs.
Fulton—Sunshine Shop
Jackson—Albritons Jlrs.
Jackson—Batson Hardware
Jackson—Fridges Fireside Shop
Laurel—Robinson Gallery

MISSISSIPPI (Continued)
Lexington—Lammons Jlrs.
Natchez—Bonnies Curiosity Shop
Oxford—Croughs Jlrs.
Picayune—The Blue Willow Shop
Shelby—Ra Nells Gifts
Tunica—Xyldas Shop
Vicksburg—Maurines Village Gallery

NEW JERSEY
Haddonfield—Farrows
Short Hills—Wiss Jlrs.

NEW YORK
Farmingdale—Georgetown Manor
Forest Hills—As You Like It
Lake Grove, L.I.—Georgetown Manor
Little Neck, L.I.—Rainbow China
New York—B. Altman
New York—Carole Stupell
New York—Tiffany

NORTH CAROLINA
Ashville—Nancy Hunter Shop
Benson—P. B. Johnson Company
Boone—Palace Gifts
Burlington—The Treasure House
Charlotte—Gutmann Galleries
Dunn—J. W. Jordan Jlrs.
Elizabeth City—Louis Selig Jlrs.
Fayetteville—The China Shop
Gastonia—The Fancy Fox
Graham—Frank's Jlry.
Goldsboro—Gidden's Jlrs.
Greensboro—Cass Jlrs.
Greenville—Ariane Clark
Henderson—G. W. Knott Interiors
Hickory—The Bisanar Co.
Hickory—Katies, Inc.
Kannapolis—Willeford Jlrs.
Kinston—Joyner's
Lumberton—Earl's Jlrs.
Monroe—The J. Howard Williams Co.
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Newton Grove—Wilson's Jewelry Store
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Wilmington—Belk-Berry Co.

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Columbus—The China Cat
Dayton—Rife Jlrs.
New Philadelphia—House of Stone
Sagamore Hills—Will's Jlrs.
Salem—Daniel Smith Jlrs.

PENNSYLVANIA
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Glenside—Keswick Jlrs.
Philadelphia—McDonalds Jlrs.
Quakertown—H. C. Kulp, Inc.
Wayne—Wayne Jlrs. & Silversmiths

SOUTH CAROLINA
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Charleston—Ingraham's China Mart
Charleston—Hamilton Jlrs.
Charleston—Rosedale Florist & Gifts
Columbia—Gudmundson & Buyck Jlrs.
Conway—The China & Gift Shop
Dillon—G. H. Bell Jlrs.
Elloree—Austin's Gifts
Florence—The China Shop
Georgetown—Blossom Shoppe
Greenville—Boutique, Ltd.
Greenwood—Thayers
Hemingway—Doug's Jlrs.
Kingstree—Erwin Jlrs.
Marion—Guy's Jlrs.
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Spartanburg—Clayton Galleries
St. Matthews—Gifts & Fashions
Summerville—Dorchester Jlrs.
Sumter—Naomi & Warner's
Walterboro—Hayes Jlrs.
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Columbia—Ye Peddler Gift Shop
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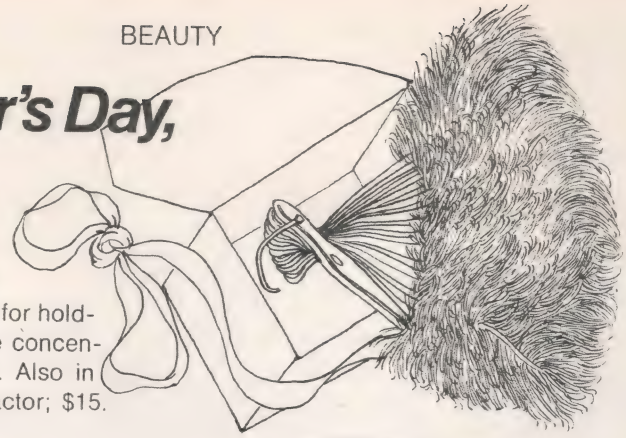

Fan her with a scent: Soft peach feathers fluff a fan with hidden wicks for holding Geminesse perfume concentrate (.16-oz. included). Also in beige or black. Max Factor; $15.

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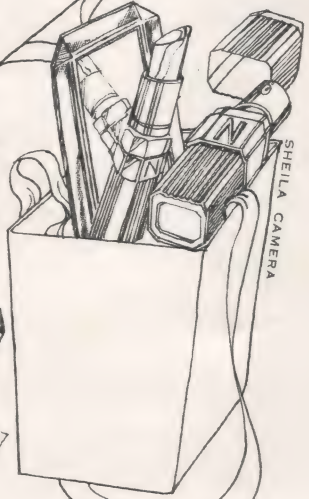

SHEILA CAMERA

A beautiful trio to give Mom for her evening bag: the Night Classics from Norell—perfume spray (2 oz.), lipstick and a hand mirror with its own case. They're all in gold tone; $8 with any other Norell purchase.

To have and to hold: a soft, leatherlike navy clutch tabbed with Yves Saint Laurent's initials. Tucked inside: 1/3-oz. "Y" Petite parfum spray—a zesty, floral scent; $9 with any "Y" purchase.

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TEENWORK

by Karen Leon, 18,
Flushing, N.Y.

Nutty About Squirrels

"Boris goes everywhere with us—we're even getting used to smuggling him into hotel rooms!"

"Good grief," my younger sister, Nina, squealed. "Boris is trying to bury a walnut in the rug!" Boris, also known as "Baby," "Dummy," "Rodent" and "Fur Face," is our family's pet squirrel.

He had been given the run of the house while Laura, my older sister, cleaned his cage. During these exercise periods, Boris scoots around the kitchen, his sharp nails tap-tap-tapping, darts under tables, dashes upstairs, and hides behind the television, his tail flicking like a pompon.

At that moment he was working furiously, trying to bury a walnut in the tufts of our living room carpet. The more he pushed at the nut, the more frustrated he became. Playfully, Nina pulled a corner of the rug over the nut. Boris was delighted. He patted the rug rapidly and then scampered back to his cage in the kitchen.

Boris literally *fell* into our lives. My mother and sisters and I were gardening one sunny Saturday when we saw a small furry ball drop from the eaves of our house into the milk box on the porch.

"It's a baby squirrel!" Laura gasped. We had long suspected that a family of squirrels had made a nest in the eaves, turning our roof into a playground.

Laura showing Boris off

Nina called the local veterinarian, who told her to bring the animal in for an examination immediately. The doctor also suggested that she wear heavy gloves—in case the squirrel nipped.

The little animal trembled violently as the doctor examined him—he was in shock from the fall, according to the doctor, but free from disease (including rabies). And amazingly, no bones were broken.

We made a nest of old woolen material and fed the squirrel from an eyedropper. He grew and thrived; we named him Boris. We were dying to keep the little guy, but Dad put his foot down. "It's kin to a rat. It'll chew up the furniture!" He softened. "Anyway, you can't cage a wild animal."

We observed Boris carefully for the next few weeks. Sometimes, while on the floor, he would list like a ship in trouble, then topple over. When trying to leap from shoulder to shoulder, he'd flick his tail, prepare for flight—then freeze. He was afraid. We called the veterinarian, who said that Boris was "damaged" and had been discarded from his nest as imperfect. Boris would never make it in the wilds of our backyard. Dad shook his head when we told him the doctor's verdict. "Well, it looks like we have a new pet, doesn't it?"

We all played with Boris. Then, one by one, he nipped us *(continued on page 98)*

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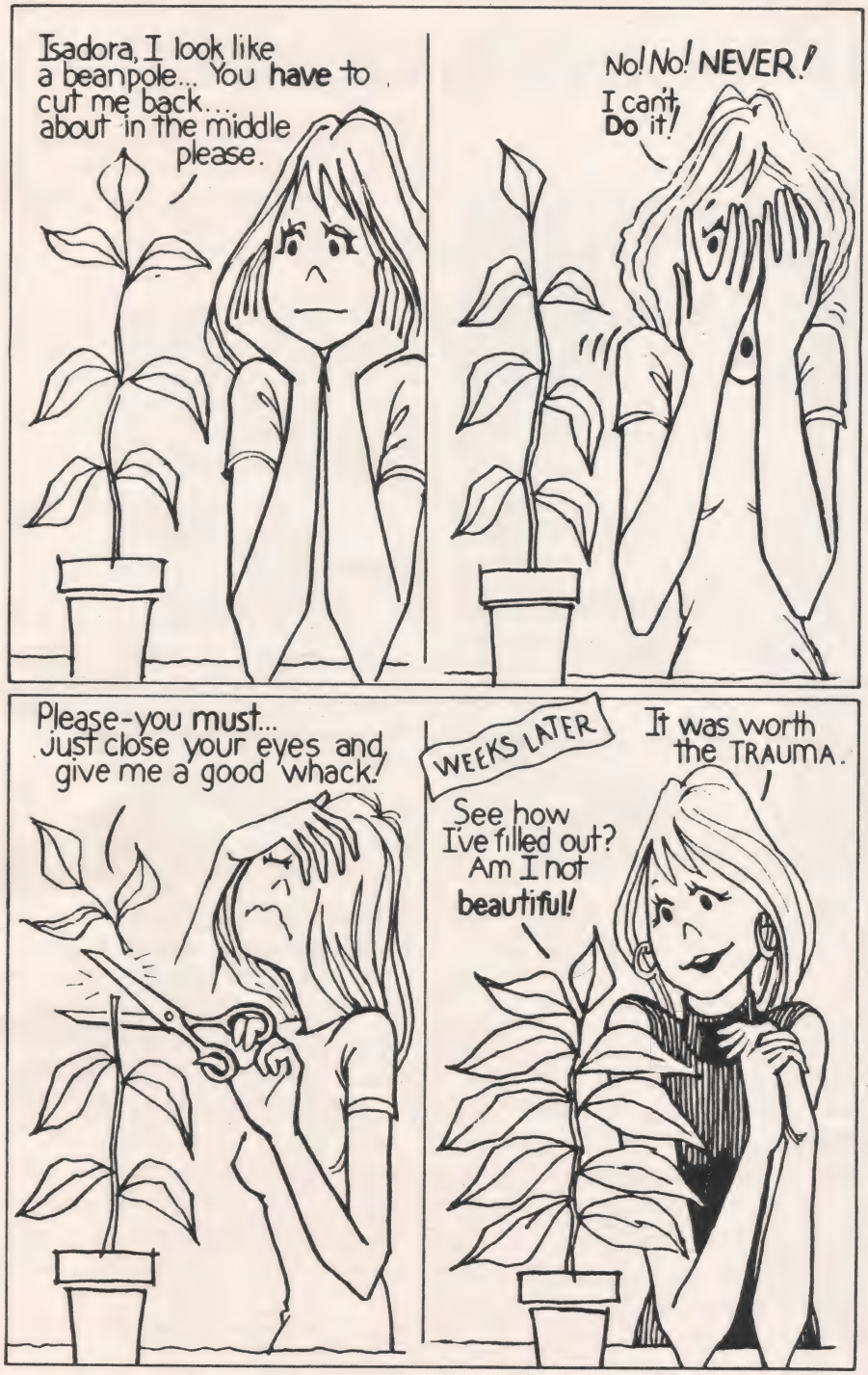
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INSIDE EVERY CALIFORNIA AVOCADO THERE'S A FREE TREE. AND SOMEONE TO TALK TO.©

...SQUIRRELS

continued from page 94

—first Dad, then Mom, Nina and me. Only Laura escaped the long orange teeth. Boris began to ride around in the pocket of Laura's robe. He nestled close to her as she practiced the piano or did homework. He *lived* for his massages; Laura would scratch him under the chin and run a finger up and down his spine while he closed his eyes and turned his head in ecstasy.

When Laura took a camp-counseling job that summer, the family panicked. Only Laura was able to handle Boris—he couldn't go for months without human contact. Already, he lay dejectedly in his cage, nose poked through the bars,

Boris waits for his mistress to come home from school

while his mistress was in school. We had no choice but to persuade the camp administrators to accept the squirrel as another camper. Though restricted to his cage (big enough for a St. Bernard dog), Boris enjoyed the sun and fresh air as much as Laura and the other camp residents.

Now Boris travels with the entire family. When we visited Washington, D.C., one spring, we smuggled him into our hotel room in a birdcage. We returned to the hotel after dinner one evening to find a very agitated manager and a hysterical maid in our room. "It's there—glaring at me!" the maid screeched.

"What?" Dad asked.

"A rat, a *rat!*" Sure enough, Boris had escaped from his cage and was perched on the curtain rod. We laughed, but the maid and hotel manager were not amused. Nor were our fellow train passengers when we tried to pass Boris off as a bird in a towel-draped cage. When a furry tail flicked out from under the towel, some little kid started a rumor that there was a wild beast loose on the train, causing quite a commotion.

Boris has been with us for four years now. He's not just "Laura's squirrel"—he's part of the family. We don't even mind his tricks anymore. After all, an occasional walnut squirreled away in a bed, a flowerpot, a dresser drawer—or even the piano—isn't so bad!

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I looked up and there was the school principal.... observing my class.

I'd only been student teaching for about a week, and I just hoped, as I continued the lesson, that he wouldn't notice how nervous I was.

If I ever needed an anti-perspirant, that was the day. I'd tried Sure recently and I liked it from the beginning. The first thing I noticed was that it went on dry instead of wet and oily.

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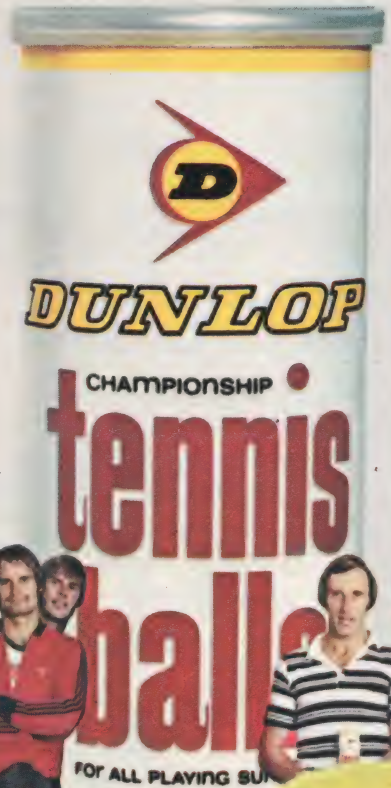

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SPORTS

by Janice Kaplan

Locker-Room Philosopher

"There's nothing more attractive than a woman with a strong, healthy body," says UCLA trainer Vicki Vodon

Vicki Vodon walks with a slight swagger that tells you she's either very confident or very athletic. She happens to be both. For two years Vicki has been women's World Professional Arm-Wrestling champion, winning about five hundred dollars every time she proves she's the strongest woman around. But being an arm wrestler is only a sideline for Vicki—she spends most of her time as the women's athletic trainer at UCLA. At twenty-six Vicki is responsible for taking care of some of the best athletes in the country.

A trainer is the person who tapes sprained ankles, massages aching bodies and gives injured athletes painkillers so they can compete in just one more game. But Vicki does more than that. She's a confidante for women athletes at UCLA and spends hours helping them to understand their own bodies. Her training room is tucked away at one side of the women's locker room, and it's always jammed with athletes using whirlpools, weights and therapy machines.

But the real attraction is Vicki. "Most women aren't in touch with their bodies, so when something goes wrong, they get worried and rely on someone else to cure them," she says. "That dependence is bad because the whole key to peak performance is knowing exactly what your body can do." Through massage techniques, Vicki tries to introduce women to their own physical potentials.

When Vicki was a student at California State College in Los Angeles, she realized that nobody cared much about female athletes—or their bodies. All of the trainers at the school were men, and if a woman was injured she was invariably told: "Take aspirin"! Vicki began studying kinesiology and soon became a student trainer. Her attitude was that women should condition themselves for their future: "Too many male athletes quit sports and end up sitting around drinking beer and smoking cigarettes. I want women athletes to feel good all their lives."

She noticed that most women were lacking in basic upper-body strength and began advocating weight-training programs. At UCLA all sorts of women now train with weights—including swimmer Shirley Babashoff, who was edged out of gold medals in last summer's Olympics by the stronger East German women. Several gymnasts have been pumping iron along with Shirley, and they say their new strength allows them to try more difficult maneuvers. "Gymnasts may be small, but they can't be feeble," says one. "It takes a lot of muscle not to wear out before the end of a performance."

One of Vicki's charges at UCLA is Olympic basketball star Ann Meyers, currently a senior, who splits her time between varsity volleyball and basketball. Ann began shooting baskets when she was a kid, and she found that being good wasn't always easy. "Our society is cruel to women athletes," she says. "When I was younger, people were very mean." Only when women like Vicki began supporting and encouraging her did Ann realize that it was okay to be talented. She spends at least two hours every day inside the gym, and now she insists that

RAUL ALMARIO

the training is worth it. "One thing I've learned is that going through pain and anguish to win is what sports is all about," says Ann. "I'll never get out of athletics. You only have one body, so you might as well feel good about it."

Vicki herself munches health foods, and the tight turtleneck sweaters that she wears reveal taut muscles. She grew up on a farm, in Lake Hughes, California, where she lifted weights for fun and played baseball *(continued on page 108)*

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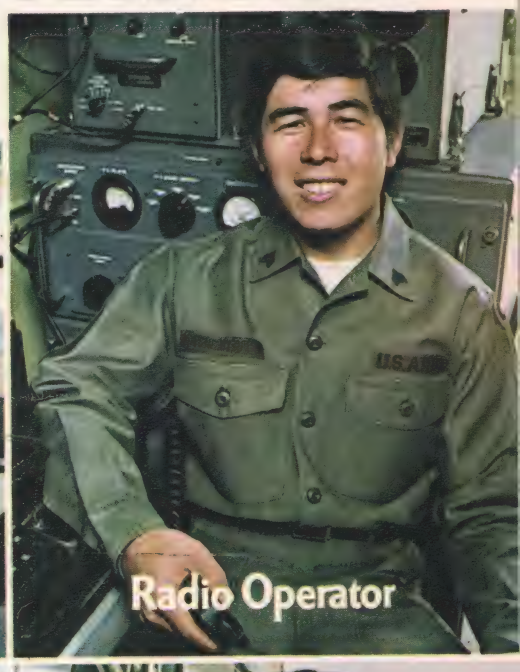

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USE AS DIRECTED

HER SWEATER BY DANIEL HECHTER

. . . PHILOSOPHER

continued from page 104

with the boys. But she hated school phys ed classes and spent most of her time in music programs. Her family was poor; even now Vicki remembers the misery of wearing the same dress to school every day. Being good in sports kept her ego intact, though. "The girls all seemed pretty shallow," Vicki says. "I remember in about the sixth grade some girls were teasing me for being a tomboy, and finally I hauled off and hit one of them in the mouth."

At Cal State, the most she was ever paid as a student trainer was fifty dollars a month. She took a job as a mail carrier to pay tuition, which meant her days began at 4:00 AM and ended sometime after midnight when she finished her last class and training session. Part of what impelled her to work so hard was those same high school classmates who used to taunt her. "I'd look at the girls who had been popular cheerleaders and realize what happens to women who don't develop a real sense of themselves. Those girls never had any goals other than being pretty, and they all ended up unhappy—either divorced or with a dozen screaming kids. It made me determined to explore my body's possibilities and give myself a chance to be strong—not just physically but mentally."

Blond and soft-spoken, Vicki sometimes seems an unlikely person to be the Godzilla of arm wrestlers. But her 150 pounds are packed firmly on a five-foot-eight frame, and determination fairly seethes in her blue eyes. At her first championship match she competed against women who knew the techniques of the sport, which Vicki didn't—but she matched them in strength and surpassed them in mental power. "I never told myself that I couldn't win," she says. "All the time I said, 'I can, I can, I can.' I was so psyched that by the time the judge said, 'Go!' I had already won." Vicki beat her opponent in the finals in two seconds. "A tournament is twelve hours of head-beating tension, and then—*pound*—it's over. All that pressure released. I love it."

The mental strains of Vicki's sport are similar to those faced by sprinters, divers and other athletes who rely on sudden bursts of energy during competition. "You have to know how to build yourself up," she says. "You try to relax and think about what you're going to do, then maybe five minutes before you're going to compete you let the tension really mount."

Wherever Vicki goes now, someone invariably challenges her to arm-wrestle. "I used to win a lot of bets against men," she says, grinning, "but now I have too much at stake to fool around. You get some man who wants to prove how macho he is, and he'll break your arm rather than lose." All that Vicki wants to prove is that there's no reason for women to be weak. "People are beginning to realize that there's nothing more attractive than a woman with a strong, healthy body," she says.

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RELATING

by Abigail Wood

"I FEEL I'LL NEVER MEASURE UP"

Q I don't know what my parents expect! Ever since I got caught smoking cigarettes in the eighth grade (three years ago), it's been deadly—with my father constantly reminding me that I have no rights whatsoever. My mother's the same. They restrict me so much that I'm suffocating. Once I was grounded the whole weekend because I left a pair of socks on my floor! What really hurts is when they drive my friends away. Right now I have a boy friend whom I care about, and I can see my parents trying to break us up. I can't see him two days in a row and sometimes not at all during the week. I'm afraid I'll lose him. Because of the way my parents run my life, I've been depressed—and guess what? They get *mad* at me for being depressed. I've tried to talk to them, but nothing works.

A Nothing works? Isn't it rather that nothing in your current strategy has worked? Silent gloom and/or cries of "I'm suffocating" might intimidate some parents—but not yours. If they get angry at you for being depressed, it might be that they think you're trying to make them feel guilty (as in, "Look what you've done to me"). Your moodiness may result from the resentment you feel in the face of your parents' strictness. Even so, realistically, moping gets parental hackles up. (It can even make parents cling to their position just on principle!)

As long as you remain under their wing, your parents have the right to make the rules. (But remember, they've taken care of you since birth; now that you're beginning to strike out on your own, their natural concern may make them overly protective.) A good tactical move on your part would be to try to turn what seems like a power struggle into a more cooperative effort. You might say, "We've all been upset. Can we talk again?" Then really *listen*—not only to their ideas, but to their feelings. And when you speak, speak to the issues that concern *them*. For example, instead of talking about your frustration, work on reassuring them—and showing them by your attitude and actions—that you can be mature and responsible.

Instead of worrying aloud that you'll lose your boy friend if you don't see more of him, change your approach by saying, "Yes, I'm sure that if he cares for me, he *will* be around when I am able to see him." Try to find out if your parents dislike him for any specific reason. You might suggest that they get to know him better. Ask if they'd allow him to come over to study with you or to have dinner with the family one night a week. This is a better move than trying to wheedle an extra date (or not seeing him at all).

This is a good time to stop making your room a bone of contention. Considering how strongly your parents seem to feel about neatness, leaving even the smallest mess in your room is asking for trouble. If you can think of your room as your territory, your own private space, you'll *want* to keep it looking nice. And you'll reap the benefits of comfort, pride and parental goodwill. All that might help to make it

easier for your parents to update their thinking. Perhaps it's not so much that they're afraid of seeing you grow up; they may just be waiting for a sign of it!

Q I'm sixteen and have never had a date or boy friend; nor has any boy shown any interest in me. At school I'm a good student and into extracurricular activities. I have some friends, and I'm not ugly either. Still, my life is made up of awkward moments and searching my brain for something to say to people. I'm shy in general, but boys are the main problem. I can't even talk to a boy to get to know him. I'm always trying to improve my personality, but I feel I'll never measure up.

My parents aren't self-confident and had little social life as teen-agers. They are very loving and have never pushed, but I'm embarrassed to talk about my lack of popularity with them. I feel like I have to be perfect. What makes a person poised? I've always wondered how girls can be in Miss Teen-age America pageants. How did Marie Osmond get so poised and pretty that she can co-star in a TV show at sixteen? I know that things won't magically work out someday. I have to make things happen. How can I learn to like and accept myself?

A It is immobilizing to be so concerned with your image that you constantly feel you're falling short of some standard. When talking to a boy (or just the prospect of it) takes on all the stage-fright potential of a glamorous TV performance, it *is* hard to mutter even a single syllable. Demanding such perfection from yourself in all social situations does tend to be self-defeating: Since it usually shows, it can frighten others away (and make you increasingly withdrawn).

We *all* start out unsure of ourselves. It's only through experience that we shed that cocoon of self-consciousness. Theorizing doesn't work on its own. All the personality-improvement efforts in the world—and all the careful calculation—can never substitute for gradual trial-and-error *experience.*

Your reluctance to confide in your parents is understandable. You may feel as though you've let them down in failing to make it as the Teen Queen. Or perhaps you feel funny to be aspiring to a kind of success that they missed. Still, rather than thinking you are a dud for owning up to the problem (which they probably already sense), they would probably admire you for wanting to do something about it instead of just dreaming. Also, just because they aren't self-confident doesn't mean that social awkwardness is a family trait that they want you to perpetuate. Chances are if you did talk to them, they would be pleased to be asked for help and insights.

A big part of growing up is abandoning that dream of being perfect. Only then can you really begin to know—and accept—yourself. Just as you've pointed out, you are the one who has to make the good changes happen. Even if you've been censuring yourself for a long while, you can regain your knack for spontaneity. The trick is to find ways to convert your anxiety into action. Just for starters, why not smile and say "Hi, good morning" to someone (a boy)? The next day, try two . . . and so on. Or give a compliment (anything at all, as long as you mean it).

You may find you're more comfortable about getting to know people (including boys) if you're working with them on some project. Follow up on those extracurricular activities you're involved in. Instead of staying at home, go out, especially someplace where people are approachable—a school sports event, an outdoor concert, a class picnic, as opposed to dances, for example, where they're already paired. You *can* come out of your vacuum-seal and get connected! Even if it doesn't feel 100 percent comfortable at first, a concerted and continued effort to be friendly will pay off. Make overtures—and accept the nice ones that come your way. (If it helps, you could even bribe yourself with some little treat each time you make a brave new move.) The sooner you start, the sooner you'll be enjoying some very gratifying results.

Q I'm fifteen. Three months ago I met a boy, Paul, seventeen. We are now very close. What bothers me is that he thinks he's worthless. His father died when he was thirteen, and his mother died about six months ago. He feels guilty about their deaths. *(continued on page 114)*

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Chris Evert's shoes are important to her game. She spends nearly five hours every day in them. She's been wearing Converse for over a year now. She wanted a new, more comfortable shoe. She wanted a different style. And she wanted an American manufacturer. Her new Chris Evert shoes feature comfort, come in two widths, feature shock support from heel through arch, and stress supporting uppers of light deertone leather or cotton foam-lined fabric (depending on the type you prefer). When you play in these shoes, you're actually playing in Chris Evert's shoes. She doesn't use any special models. What's good for Chris's game can be good for yours.

CONVERSE

THE SHOES OF THE STARS

an Eltra company

RELATING *continued from page 111*

He has many friends, but he doesn't see why anyone should like him, and he refuses to recognize any of his good qualities. Worst of all, he feels unworthy of me. He thinks I spend time with him out of charity! I've tried to help him see how wonderful he is, but it's to no avail. He's good and kind to me; I've never met anyone so wonderful. It hurts me to see him hate himself. What can I do to help?

A You may feel as though nothing's being accomplished, but you *are* helping Paul quite a lot. In losing both his parents, Paul suffered a shattering double blow. Now he has to cope with a mind-boggling amount of grief and loneliness, plus a sense of having been abandoned (which he was!) just at a time in his life when he's trying to find himself. Paul's depression—even feeling guilty and unworthy—is natural. Such a tragedy has a way of making the innocent victim feel that he must have somehow deserved his loss, as a punishment of sorts. There is also a tendency in almost all of us to feel a little bit guilty for surviving when a loved one has died.

These feelings—and others more personal and complicated—are too deep to brush off. It might even take a couple of years before Paul can arrive at a happier and more realistic view of himself. That's a long haul for someone who cares about him now! But your style of caring—neither pushing Paul to "snap out of it" nor coddling him like a wounded sparrow—is just right. Paul might feel unworthy of you now, but in time he will realize that your loving concern and respect for him are a far cry from "charity."

ON THE COVER

Soft and romantic is the mood of clothes for summer, and your makeup should look just as delicate. Our model, Cassandra, has it all pulled together—beautifully! To even out her skin tone we used Moisture Whip Cream makeup in Rachel. A hint of color: On her cheeks it's Brush/Blush in Soft Gentle Rose; on her eyes, Automatic Cream-On shadow in Sea Blue Frost, Velvet Black Ultra-Big Ultra-Lash mascara. For lips, Super Shiny Automatic Lipcolor in PureShine. Eye makeup and Fresh & Lovely face makeup, by Maybelline. For fashion info, see next to last page. Makeup by Mark Nahmias; hair by Salvatore Favia of Le Salon. Our cover photographer this month is Patrice Casanova.

I can't wait to grow up. But I love now.

Someday, I'll be a grown woman. But I'm not in any hurry. I'm having too much fun now.

STAYFREE* Mini-Pads help. By making my life now a little easier. They're actually the third kind of feminine protection. Little pads—much, much smaller than full-size napkins.

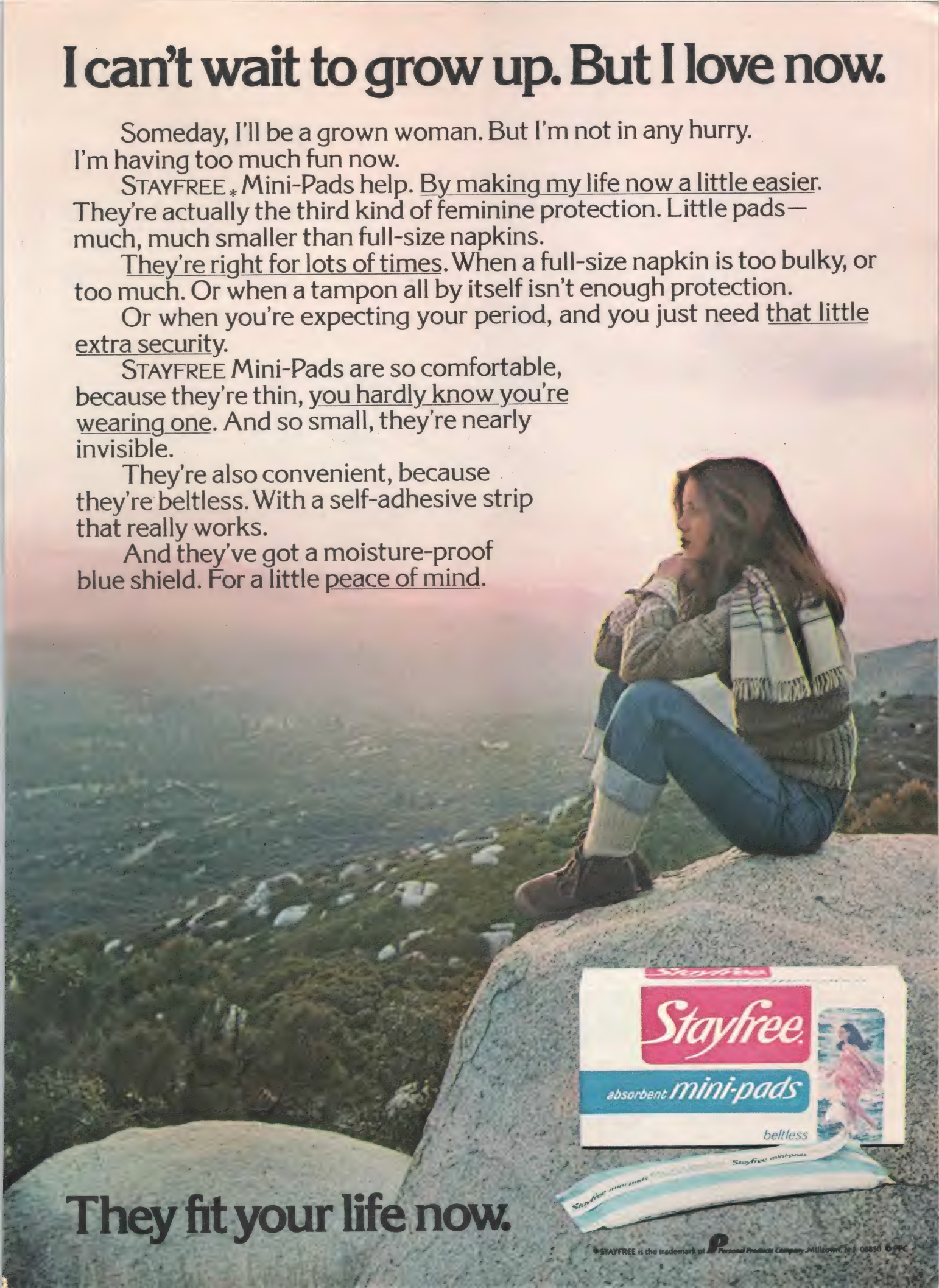
They're right for lots of times. When a full-size napkin is too bulky, or too much. Or when a tampon all by itself isn't enough protection.

Or when you're expecting your period, and you just need that little extra security.

STAYFREE Mini-Pads are so comfortable, because they're thin, you hardly know you're wearing one. And so small, they're nearly invisible.

They're also convenient, because they're beltless. With a self-adhesive strip that really works.

And they've got a moisture-proof blue shield. For a little peace of mind.



They fit your life now.

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"I'm happy being who I am, so why should I copy someone else?"

I'm happy being me. And Yardley understands that. That's why they give me make-up that's natural and soft. Make-up that brings out my own special look.

Like new Cool Creams. Supermoist eye colors that are waterproof, won't crease or smudge, and come in six eye-catching colors.

They smooth on like cream yet dry like powder. And keep your eyes looking soft and pretty all day.

When you use them, there's just one thing I can't promise. That other people won't start to copy you.

For self-service stores in your neighborhood featuring Yardley products call 800-241-9090 toll-free.

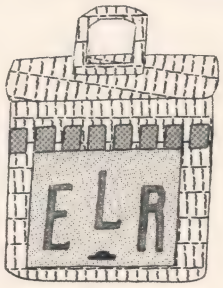
Yardley

New Cool Creams Shadow
It becomes you.

What's New?

Get set, crafty people—and get out your needles for some great make-it projects with quick rewards!

personalize a summery basket bag



Add needlepoint initials and ribbon—in red, green, blue, gold or black—to a basket with hinged lid and latch closing. The kit includes all you need; $8.98. Order from Lillian Vernon, 510 S. Fulton Ave., Mount Vernon, New York 10550.

hang up a bright banner

ELLEN LORD

Pink birds fly over a rainbow of pastel colors—appliquéd onto a quilt you make from precut polyester/cotton. Nice to use as a wall hanging. Finished, it measures 33 by 43 inches. Kit includes everything needed. To order, send $13.30 to Creative Village, Box 105, Dept. E, Pine Brook, N. J. 07058.

stitch and stuff a playful beast

Sew up a charming alligator toy (not shown) in bright shades of green and pink. It's printed with flowers and foliage on a panel of polyester/cotton. All you do is cut out the design, then stitch and stuff. From the collection of Springmaid Cut-Out Dolls by Springs Mills; ½-yard panel, $1.15. At department and specialty stores.

alligators make great pets!

What could be better than one toy alligator? Two! Knit this one, left, into a nubbly, lovable friend with a bright green body, red mouth and button eyes. Kit includes everything except stuffing—you provide that yourself. By Bernat; $6. At department stores and yarn shops.

HERB GORGOGLIONE

"I'd rather be the best me I can be, than just a copy of someone else."

I could have tried to make myself look like some movie star. Or copied a "look" that's in a lot of magazines.

But I wouldn't have felt comfortable. Because I wouldn't have felt like me.

That's why I use Yardley cosmetics. They help bring out my own very special look.

Like Pot O'Gloss. Delicious see-through lip colors that give you a wetter, shinier, glossier look that lasts for hours. And protects against dryness and chapping to keep your lips looking soft, moist and pretty.

When you use it, you won't look like me. But you'll look like the best possible you, you can.

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For sensitive women

And for the woman whose ears are sensitive, there are Dane-Eque pierced earrings. Impeccably Danecraft, they're hypo-allergenic so they usually don't irritate even the most sensitive ears. From $7.50 to $13.50. Also in 14kt. Gold from $10 to $25.

Artisans in precious metals for three generations.

BREAK-OUT BULLETIN

WISHING WON'T MAKE THOSE BLEMISHES DISAPPEAR.
To get and keep clear skin takes a little doing—so get going!

FIRST STEP.
Most doctors will tell you that clean, clean, clean is the way to help your skin become smooth and blemish-free. A nifty way to do that is with new Bare Face Foam Face Wash. The new kind of clean. Moist clean.

Bare Face deep cleans away oil and dirt, without drying (like some soaps) or leaving a greasy film (like some jar cleansers). Your face will be moist clean and beautiful enough to wear bare.

SECOND STEP...
PUT THE BRAKES ON BREAKOUTS WITH BARE FACE ACNE SKIN MEDICINE.
This terrific foam acne medicine's got what it takes to break up those break-outs staring you in the face right now. Just treat them with a dab of this powerful stuff to invisibly chase blemishes away. Use it daily on your entire face to help prevent new ones, too. Because it deep cleans to unplug pores.

NEXT STEPS.
Give yourself a steam facial, to help open pores. Then splash on cold water, for a clean, healthy feeling. And since oil in your hair can become oil on your face, make sure you wash your hair often. One more thing. Make sure you tear out this page as a reminder. Then, put it where you'll see it every morning. Soon you'll start seeing a lot more clear skin and a lot less break-outs.

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BARE IS BEAUTIFUL

TEAR OUT

ROOTS

Digging up the roots of your family tree may be fun, but don't forget about the roots from a vegetable garden. They make tasty, nutritious dishes!

creamy radish and chive dip

If you're crazy about dips, here's a good one to try—with a mild, tangy flavor.

1 package (3 oz.) cream cheese, softened
½ teaspoon lemon juice
¼ cup sour cream
6 radishes, chopped
2 teaspoons chopped chives
¼ teaspoon salt
Dash pepper
½ teaspoon garlic powder

In a bowl, mix together softened cream cheese, lemon juice and sour cream. When thoroughly blended, add remaining ingredients, and mix well. Cover bowl, and refrigerate. Serve as a dip for the chips or with fresh vegetables. Makes one cup.

carrot pennies

Money can't buy good health, but these pennies will help make skin and eyes glow.

5 medium carrots
2 tablespoons butter
½ medium onion, chopped
1 teaspoon salt
½ teaspoon thyme
¼ teaspoon pepper

Peel the carrots, and cut them crosswise into slices ⅛ inch thick. Melt butter in a skillet. Add carrots and all the remaining ingredients. Sauté over high heat, stirring often, for about 7 minutes. The pennies are done when they are dark orange but still crunchy. Serves 2 to 3.

sweet-potato chips

Like potato chips? Then you'll love these —and they're loaded with vitamin A.

2 large sweet potatoes
Vegetable oil
½ teaspoon salt
¼ teaspoon pepper

Peel the sweet potatoes, and cut crosswise into paper-thin slices. Pour the vegetable oil into a deep saucepan to a depth of 1½ inches, and heat to 375° F. Fry the sweet-potato slices a handful at a time for about a minute, turning once, until crisp and golden brown. Remove with a slotted spoon; drain on paper towels. When all are done, sprinkle with salt and pepper. Toss to coat evenly. Makes about 4 cups. *Note:* To keep chips warm, spread them on a flat baking pan, and put in the oven at low heat.

beet smoothie

For a quick pick-me-up any time of day, have a glass of this beautiful pink drink.

1 cup lemon-flavored yogurt
1 cup unsweetened pineapple juice
½ cup drained, canned diced beets
(or ½ cup raw diced beets)
1 teaspoon lemon juice

Combine all the ingredients in a blender, and whirl until smooth. Makes 2 cups.

vichyssoise

Turn the common potato into something classy—a soup that's usually served cold but is also very good hot.

5 scallions
½ cup butter
1½ cups chopped onion
3 cups cubed potatoes
(about 4 medium potatoes)
1 can (10¾ oz.) condensed
chicken broth
1 cup water
1 teaspoon salt
¼ teaspoon pepper
1 cup milk
1 cup heavy cream

Chop the white part of the scallions (you should have about ¼ cup), then chop the green scallion tops, and reserve for the garnish. Melt butter in a large saucepan. Sauté onions and white part of scallion until onions are soft. Add potatoes, chicken broth, water, salt and pepper. Cover saucepan. Bring to a boil, reduce heat, then simmer for 30 minutes or until potatoes are tender. Purée in a blender (you might have to do it in 2 batches). Pour back into saucepan. Add milk; heat soup through. Refrigerate 4 hours or overnight (see note). At serving time, stir in heavy cream, and garnish with reserved scallion tops. Serves 4 to 6.

Note: To serve hot, omit chilling step. Just stir cream into hot soup. Heat for a few minutes more, but do not boil.

NAIAD & WALTER EINSEL

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Swim in oceans of
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They last and last.
Every bubble filled with
the freshest breeze
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It will leave you
feeling great. And
smelling irresistible.
Sweet Honesty Bubble Bath.
Also Body Splash,
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AVON

Why you should never lick your lips in the sun.

Sun is cruel to your naked lips. And if you lick them to offset the sun's drying effect, studies show that the results of the sun's burning rays are intensified, to become even more harmful.

You must protect your lips from the sun because lip skin has no natural protection of its own. Unlike other skin on your body, lip skin won't tan. It's totally lacking in melanin, the tanning pigment present in body skin that protects against sunburn.

As a result, your lips – especially the lower lip – can become dangerously burned long before you're conscious of sunburn on your face or arms. Blisters may form on the surface of your lips, burst, and cause peeling. The new skin will be harder and thicker. Over a long period, exposure to the sun without protection can cause a dangerous thickening of lip skin, sometimes leading to serious disorders.

HOW BLISTIK HELPS

A medicated stick lip balm – Blistik – can help protect your lips against the harmful effects of sunburn. Blistik contains an ingredient that screens out burning ultra violet rays.

And Blistik is rich in emollient waxes that keep lips feeling moist, soft and smooth so you're not tempted to lick them.

You can find out more about how to care for your lips by sending for our free booklet, "Lip Care by Blistex." It describes the special problems of lip skin, and outlines a program of lip care that helps keep lips pretty and healthy. For your free booklet, send your name and address to Blistex Inc., Dept. S, Oak Brook, Illinois 60521.

To help prevent sore, dry lips caused by sunburn and windburn, use Blistik, the medicated stick lip balm. To help sore, dry lips, sunburned lips, cold sores and fever blisters, use Blistex medicated ointment. Both of these medicated preparations are available at drug stores and supermarkets everywhere.

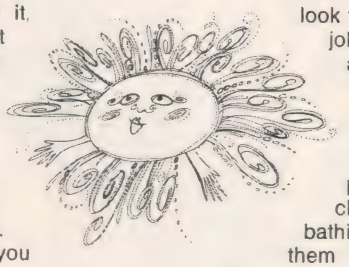
ARTICLE

by Regina Kulinicz

Baby-sitting Adventures

As a mother's helper, you can bask on a beach or travel in Europe. Here's how to turn some fun into dollars

If you've never considered it, maybe it's time you did. It just might be the way to fulfill that inner craving to travel while getting paid. Or maybe it's the means to finance a year's study away from home or abroad. What's this mysterious "it" that promises so much? Why, baby-sitting, of course.



No, not the kind that sees you running next door for 75¢ an hour while Mrs. Jones goes shopping. But the more sophisticated type of baby-sitting arrangement known as being a mother's helper or au pair.

Here are some tips on what's available, how to find the job that suits your needs, and how, once you've landed it, to turn it into one of the most exciting and memorable experiences of your life.

You'll find about as many kinds of jobs as there are families with children. Summer jobs can last from one week to the entire summer. One of the easiest to find, especially if you want to stay in your hometown, is the day-care, or live-out, type. Generally, you work five or six days a week from 8:30 AM to 4:30 or 5:30 PM. Responsibilities include accompanying the children to the beach or playground, preparing lunch and cleaning up after it, putting away toys and clothes. Salaries range from $30 to $70 a week, depending on your age, experience, responsibilities and the number and ages of the children.

One of the least known but most profitable summer live-out jobs is hotel-sitting. If a hotel's or motel's "Reserved for Guests Only" pool makes you sigh on a sweltering July day, remember that visiting families often need someone to supervise their children at that pool or take them to the park or a museum while the parents relax. Hotel-sitting is not only financially rewarding (around $2.80 to $3.50 an hour) but also an excellent way to meet new people and perhaps even land a long-term au pair job.

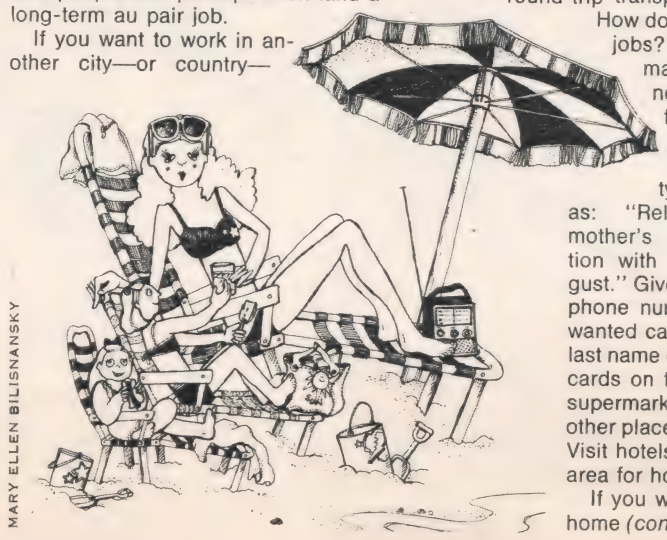
If you want to work in another city—or country—look for a summer au pair job. When you live with a family, you are expected to care for the children full-time. That includes preparing their meals, playing with them, cleaning their rooms, bathing them and tucking them into bed. You can probably expect to have two afternoons or evenings a week free. Summer au pair salaries can range from $15 to around $60 a week, and transportation to the job may or may not be paid. If the salary seems small, remember that your food and rent won't cost you a dime.

One word of caution: When you encounter the word *live-in,* be certain before you accept that it is not another name for *housemaid,* which involves, in addition to caring for the children, being expected to do housework. Fortunately, most families know the difference.

Some young people are lucky enough to find what might be called the "summer au pair special." It's a golden opportunity to pick up extra credits in summer school by living with a family that provides you with room, board and sometimes pocket money, in exchange for light child-care duties, occasional baby-sitting at night.

In much the same way, nonsummer au pair jobs can be used to your educational and travel advantage. Since these jobs last for longer periods of time, they are ideal if you want to study abroad or get to know another part of the United States.

For these situations, room, board and pocket money are usually exchanged for light housekeeping and child-care duties —probably no more than you would encounter at home with younger siblings. Where travel to distant cities or foreign countries is involved, the au pair family will often—but not always—pay your round-trip transportation costs.



MARY ELLEN BILISNANSKY

How do you get one of these jobs? Start your search by making inquiries of neighbors, friends and former employers. Next, advertise. On index cards, write or type a message such as: "Reliable, experienced mother's helper seeks position with family for July/August." Give your first name and phone number. (To avoid unwanted callers, don't give your last name or address.) Post the cards on the bulletin board of supermarkets, churches and other places visited by families. Visit hotels and motels in your area for hotel-sitting.

If you want work away from home *(continued on page 126)*

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And the feelin's fine. Pure comfort all day long from the soft, foam-padded strap. And cool, carved European beechwood soles.

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BABY-SITTING ADVENTURES

continued from page 122

place a short classified ad in a newspaper in the city where you want to live. For listings of domestic newspapers, consult the *Ayer Directory of Publications, Working Press of the Nation* or *Gebbie Press All-in-One Directory* at your local library. For European papers, see *Bacon's International Publicity Checker.*

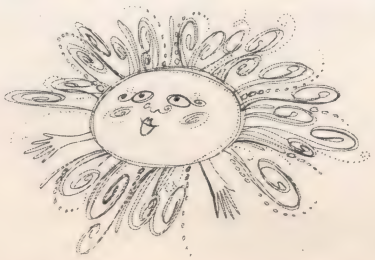
Another, even surer way to find an au pair position is through an employment agency, which will have specific job descriptions for you to choose from. Naturally, there are agency fees, but most families are willing to pay them. Usually agencies charge either 10 percent of your gross earnings, one week's salary or a flat fee. A flat fee is common among agencies specializing in jobs abroad. Just be certain that you understand an agency's fees and procedures before agreeing to use its services.

Once you've located a number of potential jobs, contact each family by phone or by letter, and if possible, arrange an interview. Be prepared to ask—and answer—questions. You'll want to know about living accommodations, whether you'll be sharing a room, and about your duties in detail. Find out about the children's hobbies and special needs. If practical and geographically possible, ask to spend a full day with the kids before making a decision. Remember that you're also trying to convince the family that you're right for them. One surefire way *not* to get the job is to ask a lot of questions about the beach and free time. After all, you're offering yourself as a *service* to the family, not as a freeloader.

Most mothers will ask about your past experience with children. But what they are really interested in learning is whether you have the enthusiasm and ability to become a new member of the family.

How will you know if the family is the one for you? Ask yourself the following questions, and answer them honestly! Are you qualified and willing to perform all the tasks expected of you? Do you anticipate any disciplinary problems with the children? Can you handle their needs? Is this a family you can trust and with whom you can feel relaxed?

Once you've landed a job, your imagination is your only limitation to thinking of amusing and educational things you can do with the children. Take them to restaurants, museums and on special outings. Go on picnics with other au pair girls and their charges. Ride bikes, hike, toast marshmallows, skip stones, put on plays, invent card games. Soon you'll feel that you're being paid for more than baby-sitting; you're being paid for making friends. Talk about profit!



"I know Tampax tampons are the most trusted tampons–but why?"

Take a good look at the container-applicator. Notice the slender shape, the smooth, prelubricated surface. It is designed to make insertion easy—even for beginners. It also guides the tampon into the correct position—neatly, quickly and hygienically. Your fingers never touch the tampon. And once the tampon is properly placed, you can't even feel it's there.

"What about disposal?"

The Tampax tampon applicator, like the tampon itself, is flushable and biodegradable. When dropped in water, the paper strips begin to soften and unwind. It's as safe to dispose of as a few sheets of facial tissue.

Plastic applicators, on the other hand, are non-biodegradable. Which means they remain waste matter indefinitely, contributing to the pollution of the environment.

"What makes the tampon itself so special?"

The Tampax tampon is made of softly compressed, highly effective absorbent material. In use, it gently expands in all three directions—length, breadth and width—to conform to individual vaginal contours and provide greater protection throughout. This is particularly important because more complete coverage means less chance of leakage or bypass.

What's more, Tampax tampons come in three absorbency-sizes to give you the amount of protection you need. And since they're worn internally, there's none of the bulk and bulge you get with maxi-pads. None of the slippage and staining that's a risk with mini-pads.

"Is a deodorant necessary in a tampon?"

Not at all. When a tampon is in use, embarrassing odor does not form. And not only is a deodorant unnecessary, but it may irritate sensitive tissue or cause allergic reactions. So why take chances with something that isn't needed.

Try Tampax tampons. You'll understand why more women trust them than all other tampons combined.

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The Fabulous
Babe
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Fabergé named it just for you.
COLOGNE PURSE PERFUME BATH POWDER COSMETICS SKIN CARE

seventeen
knows this summer
you'll be glad you're
a girl when you see the
airy eyelet dresses
and cool, lacy tops.
Pretty clothes.
Don't mistake the
look for outmoded or
prim; it's pretty
with a fresh, contem-
porary feeling–
a saucy daisy in your
hair; a full, flowered
skirt–it's new

1977 feminine

Here's what we mean—the suggestion of feminine softness, but with a free, easygoing, *now* manner. The gently gathered skirt is buttoned in the front and trimmed with white eyelet. In cotton broadcloth; $24. The wisp of a smocked cotton tube has silky ribbon ties; $12. Both by Glenora Jrs. Floral-painted wooden bangles are by Eva Graham. More info on next to last page.

STEEN SVENSSON

Feeling Feminine

...it's a frame of mind, a mood created by adding soft, romantic looks to your summer wardrobe

Want to feel fresh, pretty and very, very delicate? Wear clothes touched with ribbons, ruffles, crisp eyelet and more! They're the sort of thing you can dress up or down to conform to your moods and needs. Try jeans with a camisole top. Instant pretty! Slip on some bangles and a pair of earrings to go with your dress, and you're ready for a party. It's that beautifully easy! Allover eyelet, left: a crisp cotton sundress with satin ribbon shoulder ties and lots of scalloped trim. By Try Us; $30. Fabric flower earrings are by Bill Schiffer for Schiffer Aesthetics.

Get in touch with a whole new way of feminine dressing—it will make you want to run through an open meadow, pick bunches of sweet-smelling wild flowers, feel free as the breeze! A whisper of mint, this page, tints a Victorian-mood dress with narrow drawstrings at neck and waist for softness. The accent's on eyelet: a lacy yoke and scalloped trim. Vary the look by the shoes you pair it with: Try delicate little sandals for a dressy touch or lace-up espadrilles if you want to go sporty (see page 179). Cotton dress by Amerikan Climax; $40. More info, next to last page. Hair, here and on the next six pages, by Salvatore Favia of Le Salon. Make-up by Mark Nahmias. All the flowers, courtesy of Flower World of America, New York City. Beauty bit: Color your nails to look flower-petal pretty. A good polish to use is superconditioning NailSlicks in Smokey Blush—a luscious dusty rose hue. By Cover Girl.

STEEN SVENSSON

breezing into summer, the petticoat look

Petticoats have come out from under clothes, newly transformed into delicate summer looks. Cool off those warm, sunny days in a featherweight skirt with a camisole for just a hint of old-fashioned goodness. Camisole cooler, this page, left, spells femininity with its ruffles and elasticized peplum waist. An embroidered bouquet in front adds a dash of color. Of cotton, by Ship'n Shore; $14. Mad for mid-calf skirts? Here's one with a delicately embroidered (white on white) V-shaped inset at the hem. Cotton muslin, by Potential; $22. Red enameled gold-filled stud earrings by Jewelart.

Come alive with color! For a big change in feminine dressing, try brights with whites as an alternative to your soft pastels. Eyelet-dotted tank (this page, right) is a go-with-anything topper. It's of cotton knit, by Offspring; $12. Bright 'n sassy: a button-front petticoat skirt edged with ruffled underskirting at the hem. Of cotton, by St. Michel; $22. Monet gilt necklace and earrings, flower hair comb by Kaiser Accessories, white enameled bangle by Coro.

When the temperature's 99° and climbing, you'll want to keep your cool. Slip into smashing whites that feel as light as air! A pocketful of posies, this page: Colorful fabric flowers give a simple tank top flair. Of cotton knit, by Organically Grown; $11. A circle of skirt makes you feel and look luxurious. Detail: smocked waist, eyelet-flounce hem. Cotton batiste, by Potential; $21. Beauty bit: Cream-On shadows turn nowhere eyes into pastel-shaded beauties. By Lashbrite.

STEEN SVENSSON

STEEN SVENSSON.

tie up the loose ends of your wardrobe–add some drawstring touches

Sporty clothes can look dressy, dressy clothes can look sporty—it's all part of the drawstring charm. Misty green duo, opposite left: Eyelet lace and a drawstring waist lend a romantic air to a camisole and pants. Of cotton; each $22. By Amerikan Climax. Yellow rosebud on a comb by Let It Shine. White ballet slippers are by Capezio. Keep an eye out for eyelet, opposite right: White bib-top sundress plays it cool for summer. Of cotton, by A Piece of Sunshine; $36. The color variations are endless when you add a T. This, cotton knit, by Tric Trac; $10. After picking a basketful of daisies, why not put one in your hair? Better yet, a flower comb that stays fresh year round. The one here, by Schiffer Aesthetics. Gilt stud earrings by Monet. Tiptoe through the tulips, above, wearing a drawstring T with raised trapunto embroidery. Of viscose/cotton knit, by Organically Grown; $12. With it: satiny drawstring pants. Of rayon challis, by Hindu Kush; $14. Bangles are by Catherine Stein. Beauty bit: Before tucking in a flower, make sure hair looks its best. Try Wella Balsam new conditioning shampoo for oily hair.

appliqué flowers are blooming everywhere as summery accents

A summer sunrise. Flowers opening to a new day, blushing with beauty. That's the look of these little sundresses. They're made for baring your shoulders, staying cool and looking very pretty.

Frothy lemon, opposite left: for warm days, a dress with large flowers and tendrils of tiny blossoms appliquéd on the bodice. Cotton, by Young Edwardian; $36. Dress up the look: Add several thin, silk-covered bangles in different colors. These, by Lecour-Johnson. Yellow organza rose on a comb by Ruza. The gilt studs are by Monet.

In the pink, opposite right, a smocked-bodice sundress with flower appliqués on the apron and a ruffled hem. Cotton, by Young Edwardian; $36. Schiffer Aesthetics pin, slender gilt chain by Monet.

Lush blue flowers, this page, are appliquéd on a crisp white sundress and its apron. Special detailing: lots of blue topstitching. Cotton, by Sunbow; $32. Bring out the blue in the dress with the right accessories: a fabric flower hair comb and bracelet. Both by Angelique. Danecraft pearl stud earrings. Beauty bit: Put on a pretty smile with City Girl Pearls—four frosted tints. Fresh & Lovely Moisture Lip Color by Maybelline.

STEEN SVENSSON

Valerie Loves Elton John...
Elton
John

& Football...

"He's my favorite performer!" raves star-on-the-rise Valerie Bertinelli about superstar Elton John. Just seventeen last month, Valerie plays Barbie Cooper on the CBS-TV nighttime series *One Day at a Time.*

That's where she got those crazy glasses, opposite; they were made for a New Year's Eve show in which she and TV-sister Mackenzie Phillips did a singing bit.

While she's working, Valerie has three hours of school a day with a tutor on the set; other times, it's back to Granada Hills High (near her home in Northridge, California), where she's a junior: "I really can't make a decision on college yet, because with this part, I can barely do my high school work."

"FOR SHINY HAIR [opposite], just wash it —every day if necessary." Hair expert Didier of Jean-Louis David at Henri Bendel used Extra Extra-Shine conditioning shampoo for normal to dry hair. A trim every two months zaps split ends.

Next, pretty face colors applied by Vincent Nasso: for sheer complexion coverage, Fresh New makeup in Beige (Medium), with Real Live blush in Pure Creme Rose on cheeks. The finish: Extra-Extra Shine lip gloss in Raisin. All by Charlie for Revlon.

"FOOTBALL PRACTICE [this page] is great for my figure. I'd rather play than watch any day!" The exercise can't be beat, especially with a kid brother like Pat (inset) to give Valerie a workout.

Any diet hints? "I like yogurt a lot and orange juice and steamed foods like artichokes and clams." What's to avoid? "No more candy bars and popcorn!" She's five foot four and weighs in at a neat 110 pounds.

Opposite: Jewelart earrings, Tric Trac T-shirt. This page: Ruza cap, Dunham shoes

GEORGE BARKENTIN

& Clancy the Cat...

& Hats Like This

Valerie's busy life and acting career don't leave much time for friends—except co-star and close pal Mackenzie Phillips. She admits that being on the show sets her apart: "My friends don't think of me as the same person I was—but I am!"

"MY FAVORITE ANIMAL in the whole world is the cat." Clancy (opposite) is one of the three Valerie has. To go with another of her loves, antique clothes, Didier gave Valerie a romantic new hairstyle. He used a special appliance to achieve the ripply look, but you can easily do it at home, this way:

Wash hair and braid it while wet. Make as many braids as you can. Let hair dry; unbraid and gently brush it.

For the chignon, bend from the waist, brushing all hair forward, and catch it in a coated elastic band. Gently wind hair in a bun; fasten with bobbies.

Brown eye shadow, Cool Creams by Yardley.

"ISN'T IT ROMANTIC? I really love my hat [this page]—it gives me such a free, airy feeling." Valerie's straw brimmer also does a great job of protecting her supersensitive skin, especially out in the California sun. But she doesn't wear a hat all the time, so we gave her some special skin tips:

1. Set a time limit; twenty minutes a day is enough for sensitive skin.

2. Always use a sunblock to keep burning rays away from skin. Give lips an extra kiss of color with a sunblock built in. Valerie's choice: Perfect Lips lip gloss in Peach Frost, by Sally Hansen.

3. Never read in the sun without a good pair of sunglasses (gray, brown or green lenses are best). They'll help prevent squinting—the main cause of spidery little eye lines!

4. Use a creamy lotion like Raintree to replenish moisture after sunning.

Opposite: Blouse from Lifestyle Boutique. This page: Betmar hat

GEORGE BARKENTIN

ARTICLE

who says manners are out of style?

by Letitia Baldrige

The other day I threw an unexpected question at a fifteen-year-old friend in Cedarhurst, New York. "Sylvia," I asked, "do you think good manners are important? Do you think a young person should develop good manners?"

"Oh, yes," she answered firmly. (She happens to have those good manners, by the way.)

"Why?" I asked.

"So she can go out to dinner with her parents and their friends and not shame them" was her prompt reply. Sylvia had had no trouble addressing herself to my question. But I had some trouble with her answer, and it made me turn to three dictionaries perched on a book table at home. The dictionary definition of manners reads more or less like this: The socially correct way of acting; polite bearing or behavior; etiquette.

According to the dictionary, Sylvia was correct enough in her view on manners—but what a limited definition the dictionary gives! And what a stolid, dry reaction Sylvia had to something that is the cornerstone of the way we act, the way we look at people and at life.

If Sylvia, a very well brought up, unusually smart, sociable teen-ager, confuses manners with knowing how to use her fork and knife at dinner when she's with her parents at a fancy restaurant and with knowing one does *not* drink the water from the finger bowl, well, then maybe it's time to talk about what manners really are.

Perhaps this subject has been relegated to an unjust exile; maybe teens have unfairly sequestered manners in a box that they unconsciously label "Do Not Open: Danger of being tainted with old-fashionedness. Danger of becoming square like one's parents and teachers."

But it would be constructive to see another definition of manners entered into the dictionary, not a replacement definition, mind you, but an *additional* one. To me there are two equally important kinds of manners: etiquette manners and Real Manners. To explain my definition of Real Manners, I would like to give examples of both kinds.

Etiquette Manners:
The things you're always supposed to do—the kind of behavior that is expected of you

You stand up when an adult comes into the room. You do some pretending: You act as though you welcome this momentary interruption. You shake the adult's hand and greet him/her by name, with a smile.

You write a long, enthusiastic note to your friend's mother to thank the entire family for being so nice to you on the weekend, when you were a guest at their little beach cabin. You sit down and write the note the day after you return.

You master the art of eating hard-to-manage foods—artichokes, corn on the cob, lobster. You learn how to eat chicken with your knife and fork, and even your big brother stops teasing you about the way you used to slurp your soup and talk with your mouth full.

You have learned not to chew gum in public, not to comb your hair or make up in public. You have learned to sit with your knees together when you're wearing a skirt. You have learned to keep your voice down in public, even though it's fun to be noisy on the bus with your friends. All of a sudden, this awareness of how to act in public is becoming automatic.

When you really dislike something, you learn to say "It's awful" instead of "It stinks." You learn never to swear; you learn how to express yourself clearly and prudently and with tone and facial expressions, instead of using vulgar words or the four-letter expletives that seem to be so popular at school.

Letitia Baldrige was the social secretary to former First Lady Jacqueline Kennedy and is the author of a book on etiquette, to be published soon by Doubleday.

Real Manners:
A spontaneous reaction to a situation in which you don't *have* to do anything but you do in order to be kind

A classmate you're not close to is kept back a year for failing grades. You call her at home; you tell her the entire class feels downcast about losing her; you try to comfort her by saying, "Next year will be fun because it will be easy for you."

You lose the class president election to a girl you don't like. You feel it was an unfairly conducted election, but you congratulate her warmly in front of everyone. You write her a pleasant note, telling her that you'll cooperate with her fully on all class projects.

The school dance is fun, but you notice none of the girls will accept the invitation of "the fat boy with the bad skin" to dance. He stands in the corner looking very sad. You excuse yourself from your group of pals, walk over to him and say, "You haven't asked *me* to dance, so I am going to have to ask *you* to."

Your friend Joe's mother dies. You bake a loaf of bread or make brownies and take your present over to his house. You attach a note to it addressed to the whole family. You tell them how much you loved their mother. You offer to do any chores, including answering the door, making lists, cooking for houseguests, or helping in any way you can for the next few days.

The elderly woman who lives up the street is very lonely and sees no one. Once a week you take her your family's discarded magazines, and you go to the store and do a week's marketing for her. You sit down and chat with her for fifteen minutes too, since you are the only caller she has.

RODICA PRATO

etiquette manners are important, says this expert, but it's Real Manners that count in the long run

Real Manners, you can gather, are acts of thoughtfulness, kindness, gentleness and compassion. Before you decide it all sounds like Sunday school, just remember there are plenty of selfish reasons for developing manners. The well-mannered girl often has a much better social life, for example, because of it. Boys respond to her manners instinctively—it's an asset they appreciate without being quite aware of what it is. Other girls invite the well-mannered ones to their parties more readily too, because a guest with manners will contribute to the party and help where help is needed—whether it's a question of carrying plates to the kitchen, talking to someone whom no one else will talk to, or helping placate the hostess's mother when she feels the party is getting out of hand.

There are various goals in life that a girl may have, consciously or unconsciously, that are more easily attainable with good manners. Polished manners may help her gain entrance into the high school clubs or the college sorority she really wants to join. They help her on her path to being respected by her peers and to school leadership. She begins to feel something that all of us strive toward all our lives—the feeling of *being secure.* She knows how to act. She knows what to do when faced with the unexpected, whether it entails coping with a lamb chop she has dropped on the floor at a dinner party or having the empathy to invite the crippled girl in her class to her party.

Just out of college and at her first job interviews, the well-mannered girl has earned an edge over the competition through her poise and self-acceptance. The interviewer writes on her résumé, "Knows how to handle herself . . . nice manners . . . wrote me a thank-you note." Manners help job promotions come along faster too. The supervisor writes on her personnel file, "Poised . . . knows how to handle people . . . willing on the job . . . good attitude . . . respected by her associates."

Material rewards should never be the ultimate object of good manners. But often those things fall into place too—when one behaves with decency and true thoughtfulness.

No, manners are not obsolete. But let's define manners properly. Let's add the human dimension to the socially correct way of acting. Let's think of manners in terms other than knowing you should blow your nose on a handkerchief, not on a napkin. Let's think of manners in terms of true consideration for others, because no matter how you look at it, human kindness is never going to be square or outmoded—not as long as people need other people.

The pleasure (and pain) of that

FIRST CRUSH

BY ANN BAYER

My first crush occurred when I was in the fourth grade. It was the early 1950s, and my family had just gotten its first television set. Every weekday evening I sat cross-legged in front of it, feasting my eyes on the man who had inexplicably become my reason for living. His name was Captain Video, as was the name of the show. How do you describe perfection? He was neither young nor old, neither handsome nor ugly. He wore a kind of futuristic military uniform. He also had a young sidekick called the Video Ranger (my best friend, Suzanne Neely, had a crush on him).

Over the years my memory of Captain Video has dimmed, but I do recall that he traveled around the solar system in a snug-looking spaceship with bunk beds and that he frequently did battle with a villain (a regular on the show) who wielded a weapon called, I believe, a trisonic compensator. Was it the character of Captain Video or the actor who portrayed him that was the object of my passion? I don't know. I do know, however, that had it been humanly possible, I would have propelled myself through intergalactic space and thrown my body between Captain Video and the deadly trisonic compensator.

What makes a perfectly normal everyday kid suddenly develop a fierce passion for a virtual stranger? I've recently been delving into this business of crushes, especially first crushes, and here is what I've found out.

First of all, having crushes appears to be a thoroughly normal part of growing up. And while a crush may be agony, at least it's delicious agony. That's the opinion of Dr. Edward Hornick, a New York psychiatrist who specializes in adolescence, a period of life fraught with emotion, and hence, with crushes. He urges anyone having a crush to get as much deliciousness out of it as possible, because "from then on in, you're going to have to deal with real people." It is Dr. Hornick's belief that puppy love may, in fact, be an important precursor of the real McCoy, a trial run of sorts: "A crush doesn't involve any commitment, any hanging in there. It doesn't involve the degree of reality-testing that love does."

How does a crush differ from being in love? I put that question to Bel Kaufman, author of *Up the Down Staircase* and for many years an English teacher in the New York City public school system. She told me, "Well, obviously,

the main difference is that a crush is usually based on fantasy, not reality. It is unattainable, unrequited and has a great deal to do with one's need to look up to someone. Love is based not on fantasy but on qualities of mind and heart and character, rather than a daydream—or should be."

Jane Cullen, a nineteen-year-old professional model, put it another way: "A crush is when you're so taken with this guy, you forget about everybody else. You can't stop talking about him. Being in love is a softer kind of thing. You just sort of glow, I guess. It's not gung-ho and wow." Jane was six when she had her first infatuation, the object of which was Paul McCartney.

Coincidentally, Paul McCartney was also the crush of popular male model Kelly Jackson, now twenty-two, when he was about ten. But Kelly's *first* crush was on Bob Allison, an outfielder for the Minnesota Twins. In his mid-teens, Kelly developed a crush on Jennifer O'Neill as she appeared in the movie *The Summer of '42*. "I saw the movie three times," Kelly confessed to me. "I wanted to be an actor just so I could play a part like Hermie. If Jennifer O'Neill was going to be on the *Johnny Carson Show,* we would rush to spread the word around."

Later Kelly had a crush on SEVENTEEN cover girl Betsy Cameron. "At the time I never dreamed I'd ever meet her. She was just another one of those unreachables. I made my girl friend curl her hair just like Betsy's when we went to the prom. My girl friend didn't really appreciate it. She thought Betsy was ugly." Eventually, Kelly became a SEVENTEEN model himself and did meet Betsy, but by that time his crush had waned.

Kelly's reminiscences point up the fact that it's perfectly possible to have a crush on a member of either sex. According to Dr. Hornick, when a young person has a crush on someone of the same sex, "it's usually a very healthy identification with that figure." The crushee, so to speak, serves as a model, someone whose behavior, mannerisms, voice and hairstyle are all eagerly imitated. Laura, twenty-one, told me that at the age of ten she had a crush on another girl "for about twenty minutes." Laura remembered, "I wanted to be a detective, and this girl looked and acted just the way I visualized Nancy Drew. It was a mixed feeling of loving her desperately but also wanting to *be* her." Many teen-agers are needlessly *(continued on page 172)*

HOLLYWOOD GIRL

BY EDWIN MILLER

Although Debbie Reynolds is her mother and Eddie Fisher is her dad, Carrie Fisher is making it on her

Star Wars: Carrie and friends at work

own as a princess from outer space in a new movie, *Star Wars*

When Carrie Fisher was four, her mother, Debbie Reynolds, remembers how she used to put on little plays, using a closet as a stage: "She'd serve us tea, and we would sit and watch a half-hour at a time while her younger brother Todd held a flashlight on her as the spot!"

Carrie's twenty now, and she has left home theater far behind. Currently appearing in a film fantasy called *Star Wars,* with Alec Guinness and Mark Hamill, she's soon to be on TV opposite Laurence Olivier and Joanne Woodward in an NBC adaptation of William Inge's drama *Come Back, Little Sheba.* It's a few giant steps forward for a girl who just two years ago, after making her first movie, *Shampoo,* still had a nervous habit of tearing her cuticles so fiercely that she often wore Band-Aids on both thumbs. "But I've forsaken that," Carrie declares during a break in the taping of *Sheba.* "It doesn't have much class, and I'm among people with ostensible class."

Working with Olivier, generally regarded as one of the greatest actors in the English-speaking world, Carrie had some feelings of insecurity. But not for long. Olivier not only taught her to say "Cincinnat-a" instead of "Cincinnati" for her midwestern accent but made her laugh. "After the first night of taping," she says, "we all went to dinner and sat around practicing stage laughter until everyone in the restaurant turned toward our table. If you have to cry as an actor, you can try to remember something sad. That's much easier than remembering something funny to make yourself laugh. Sir Laurence said it took him about ten years to get the hang of it—now we're trying to find a place to put a laugh into the play because it was so very effective in the restaurant!"

Carrie grew up in that almost mythical part of California called Hollywood, a place as much of the imagination as of actuality. Her perky mother, Debbie, is a familiar face through movies like the perennial favorite *Singin' in the Rain,* TV, nightclubs, records. Her father, pop singer Eddie Fisher, has had his career ups and downs. His lyric baritone and good looks made bobby-soxers swoon a quarter-century ago, but he scandalized his public when he broke up his marriage to Debbie for another with an even more famous screen personality, Elizabeth Taylor, in 1959. Through Eddie, Carrie developed a passion for Coca-Cola. "He had a TV show called *Coke Time,"* she recalls, "and they used to send cases and cases of it to the house. I was weaned on it. I drink it for breakfast, with all my meals." To most people the world Carrie knew as a teen-ager bears as little resemblance to their own lives as the setting of *Star Wars,* in another galaxy and solar system.

"That's an electronic-age fantasy," Carrie says. "I'm the princess of Alderaan, a planet that doesn't want to be controlled by an empire that's taking everything over. It's a great resort area," she jokes. "You may have heard of it!" Carrie enjoyed making the movie. "I missed out on playing good guys and bad guys when I was a kid, and I got to do all that—chasing around the universe in rocket ships, shooting space guns, getting my dress dirty. It wasn't my second childhood—it was my first!"

Carrie is droll. She bears a family resemblance to Debbie and Eddie, but her pert manner is very much her own. Her makeup is careful and elaborate; her reddish-brown hair is long, with a gold clip in the back. Accentuating her words with short, vividly dramatic gestures, sometimes she seems much older than her years, sometimes much younger. She remembers that when she was growing up she was "a little, round kid who ran around and talked too much in school, usually out of turn, often referred to as a fresh brat."

Carrie didn't fit in at school. "You were either academic or social, and I chose the social crowd, hanging around with the 'right' people—whatever 'right' meant. We went to parties, movies, to the beach. My best friend was eleven years older than I was—she always drove us around. We'd go shopping in Beverly Hills. I tried much too hard to be liked when I was young, but we were just girls, real girls, with short skirts and long hair and lip gloss. We had slumber parties and went to YMCA dances and giggled a lot and made 'phonies' to boys. You would call up, put your hand over the mouthpiece to muffle your voice and ask in a sultry voice, 'Is Willie there?' We were really awful.

"Some kids at Beverly Hills High School had contempt for children whose parents were famous, so you would stick with the others from show business families. There was the other extreme—kids who would seek you out because of your parents; then there were the kids who didn't care at all. You just had to figure it all out. You couldn't protect yourself because you would just walk around being suspicious all the time, so you'd just go along with it. You'd accept the fact that people called you so-and-so's daughter instead of by your own name until it got to be almost amusing. People would often call me Debbie. Even teachers would make mistakes and be embarrassed."

When Carrie was thirteen, Debbie put her into her nightclub act as a singer. "It was just sort of accepted when I was very young that I was going *(continued on page 177)*

TRANSWORLD—HENRY GROSSMAN. INSET BY 20TH CENTURY-FOX

MAKE IT

SEW UP A SOUTH SEAS LOOK

EXOTIC

tropical florals set the mood for a summer of easy dressing. And the best part about wearing these cotton prints: They make you feel as if you've escaped to an island hideaway—even if you haven't! Straight from Tahiti, near right, is an oh-so-cool sundress with latticework detail at the bodice and a hem border. Valtex fabric; $3 a yard. Simplicity 7962. Go with the carefree spirit: Put a fresh flower in your hair; add a wooden bangle or two at your wrist (the one here, by Catherine Stein).

SUNNY

citrus orange colors a background for peacocks and tropical blossoms, far right. The scene: you in a dress with an off-the-shoulder ruffled bodice. Fabric by Concord; $2.50 a yard. Simplicity 7483. Keep cool: relax in a fanback wicker chair with a large straw hat to shade your face. Cord belt by Elegant, Sermoneta hat. More pattern, fabric info, next to last page. Photographed at the Hyatt Rio Mar Hotel, Puerto Rico.

Beauty bit: Want to smell as flowery and fresh as you look? Try a cool, fragrant mist like Tatiana Sportspray. By Diane Von Furstenberg.

CARMEN SCHIAVONE

CARMEN SCHIAVONE

PALM TREES

swaying in the wind, waves breaking on the beach, and *you* loving every minute! Go native (no matter where you are): Sew a free-flowing drawstring skirt you can wear two ways—over a matching bikini (inset at left) or as a strapless dress (left). Either way you'll look sensational! Of cotton by Carletex; $3 a yard. Simplicity 7490 (includes pattern for both bikini and skirt).

COOL

and lush: Enter a refreshing tropical rain forest via a red and blue floral print for a blouse and shorts outfit. Try knotting the blouse at your waist. Wesco-Reltex cotton; $3 a yard. Simplicity 8038. Tube top from Sears. Blue barrettes are by Peter Jaeger. More info on patterns and fabrics, next to last page.

Beauty bit: To get a deep South Seas tan, ease into the sun gradually. Try Shade suntan lotion for fair or sensitive skin. By Coppertone.

Airy-fresh in white, a spaghetti-strapped camisole ($8), tap shorts ($6), with eyelet trim. Cotton/polyester blend. By Jeri Morton.

Beauty bit: After a bath, glide on luscious allover moisture with Body Cream cologne. By Coty.

THE SWEETEST DREAMS

begin when you slip into something soft, cool and cottony, and drift slowly . . . slowly . . . to sleep

The Victorian look lives on in a short ruffled nightdress, eyelet-iced and shimmered with turquoise ribbon. Cotton/polyester blend. It's by Tommies; $14.

Beauty bit: Give your face a relaxing treat before bed—Orange Peel Masque by Bonne Bell, with an orange blossom scent.

Sweet baby doll sleeper to wear on or off the shoulder. Cotton/polyester. By Jennifer Dale; $10. More info, next to last page.

Beauty bit: Baby hair too—with gentle Breck baby shampoo. Hairstyles: Bob of Suga at Bergdorf Goodman.

KEITH TAMMO

EXCLUSIVE SEVENTEEN REPORT

An American scandal: Why some parents abuse teens

BY CHARLES AND BONNIE REMSBERG

When sixteen-year-old Linda G. arrived at school one recent Friday with long raw scratches down her face, she blamed her cat. The truth was startlingly different.

For weeks Linda's parents had been nagging her not to associate with a group of friends they considered a bad influence. But Linda continued to seek them out. Driving home from work Thursday evening, her father, a prosperous Boston sales executive, spotted the forbidden companions smoking and rapping in a neighborhood park, with Linda among them.

When Linda walked into the house for dinner, her father suddenly grabbed her. After whipping her back and legs with his belt as she screamed in fear and pain, he shoved her to the living room floor. Then he pinned her arms against the carpet and sat on her legs to stop her kicking—while her mother angrily raked Linda's face with her long fingernails. "Maybe now you'll listen," her father yelled.

According to a growing number of experts, the shocking physical abuse of teen-agers by their parents is reaching "epidemic proportions" in this country. In all kinds of neighborhoods from coast to coast, with increasing frequency teens are suffering cuts, bruises, scratches, welts, burns, concussions and broken bones from fists, belts, chains, cords, boards, cigarettes and other weapons. Yet the problem remains for the most part a hidden scandal.

Most people—including many social workers, doctors and school counselors who should know better—believe abuse is a tragedy that affects only young children. Teen-agers, they reason, are big enough to fight back or to run away to avoid being victimized. In reality, violence against children continues from infancy to adulthood in some families. In hundreds of thousands of others—especially where girls are involved—it *starts* during adolescence.

"With younger children," says J. Robert Lebsack, associate director of a national study on abuse, "the victims most often are boys. But after age eleven, girls predominate overwhelmingly, almost two to one at ages sixteen and seventeen, for example." Because of massive underreporting of abuse to legal authorities, precise statistics are impossible to find. Some experts in the field estimate conservatively that more than a million teens are physically abused, sexually molested or seriously neglected, mostly by their parents, each year. The majority of teen-agers do not, of course, suffer such abuse, but the number of victims is growing so rapidly that deep concern is being aroused in many quarters.

In one survey of nearly three hundred college freshmen, *58 percent* said they had been struck by their parents during the year preceding college. Six percent suffered significant physical injuries. Dr. C. Andrew Rigg, associate professor of child health at George Washington University, recently warned that the problem has reached such "alarming dimensions" that all doctors should be alert to it among their patients.

Like the abuse of younger children, parental assault of teens is a specter that haunts middle-class suburbia as well as inner-city ghettos. Suburban Montgomery County, Maryland, for instance, with one of the highest per capita incomes in the nation, reports that half of its cases of parental abuse involve adolescent victims.

"When little children are hurt, people are outraged," says Dr. Adele Hoffman, president of the Society for Adolescent Medicine. "But with teens, they seem to think, 'Well, if you're a teen-ager, you probably *deserve* a good whipping.' So the problem, while monumental, has been greatly ignored."

When fourteen-year-old Debbie K. began having dates, her father, supervisor of a Chicago meat packing plant, a strict but ordinarily mild-tempered man, grew more tense every day. When, at fifteen, she started going with a boy of a different religion, the father exploded. On repeated occasions he pounded Debbie's face with his fists, blackening her eyes and laying open her cheeks. One night, after he learned that Debbie had been intimate with her boy friend, he beat her severely, then shot her to death. Members of his church rallied to lend him support. A court decided the only punishment he deserved for beating and murdering his daughter was probation.

Why do parents physically abuse their children? Frequently, alcohol is a contributing factor. Sometimes a sick personality is involved. But most often, especially in cases where abuse begins during adolescence, it is touched off by the clash of generations. In families where abuse occurs, says Dr. Ira S. Lourie, coordinator of child abuse programs for the National Institute of Mental Health, "we see parents who are really having

In a society full of tensions and pressures, fathers and mothers can often lose control of themselves. Experts now estimate that each year more than one million teen-agers are physically abused, sexually molested or seriously neglected by their parents. Here's what young people can do to help prevent irritations and frustrations within the family from turning into tragedy

trouble coping with their kids' adolescence. And often the kids themselves are not dealing with it too well either."

In the earlier childhood years parents may have become accustomed to rigidly controlling a youngster's behavior. Then adolescence, in the words of Dr. Michael Baizerman, associate professor at the University of Minnesota's Center for Youth Development and Research, "suddenly mixes up the living patterns the family has developed: The teen-ager's body begins percolating all over the place sexually; she may experiment with interracial dating; she wants a car; she may try drugs; she wants to take a year off from school; she shoplifts; she wants to break away from her family to be with her peers. These changes are often difficult to live with, though some of them are a part of human development, of testing limits and reassessing parental values. The fact that the changes are irritating, frustrating and seem to the parent to be deliberately provoking, and that former methods of control—such as threats and punishment—don't work anymore may be all that the parents consider." Jeanette Keiper, executive director of C.A.L.M., a child abuse hot line in Santa Barbara, California, says: "There isn't a parent of a teen who at some time hasn't wanted to drop-kick his child through the front door."

At the same time their teen-agers are experiencing adolescence, parents probably are also going through a trying period of personal change—what some observers have called "middle-escence." They may be depressed because at middle age they have failed to achieve the aspirations of their youth; their health may be declining; they may fear their jobs are in jeopardy; they are worried about their own parents, who may be facing insoluble problems of old age. Jane Berdie, a research assistant at the University of Minnesota center, explains: "Parents in middle-escence are more interested than ever in security and consistency, while teens are busy testing new patterns and trying out new identities and social roles. These two turbulences are in direct conflict."

When things simultaneously get "very stressful in parents' lives and in the lives of the adolescents they are dealing with, a violent explosion can easily erupt," Dr. Lourie says. "It's not a parent's fault or a child's fault. It's a *family* phenomenon."

Parents who do lash out violently may be influenced by forces of which they are only dimly, if at all, aware. "Many parents who abuse teens are overly invested in their children," explains Dr. Richard Lazere, a Portland, Oregon, psychologist who works with abused adolescents. "Often the parents come from emotionally sterile backgrounds—and subconsciously expect their own kids to provide them with love. They need their children to be loving, well-behaved and obedient to confirm themselves as good parents. Then, when a teen does something wrong, this type of parent interprets it as rejection, and it generates tremendous anger."

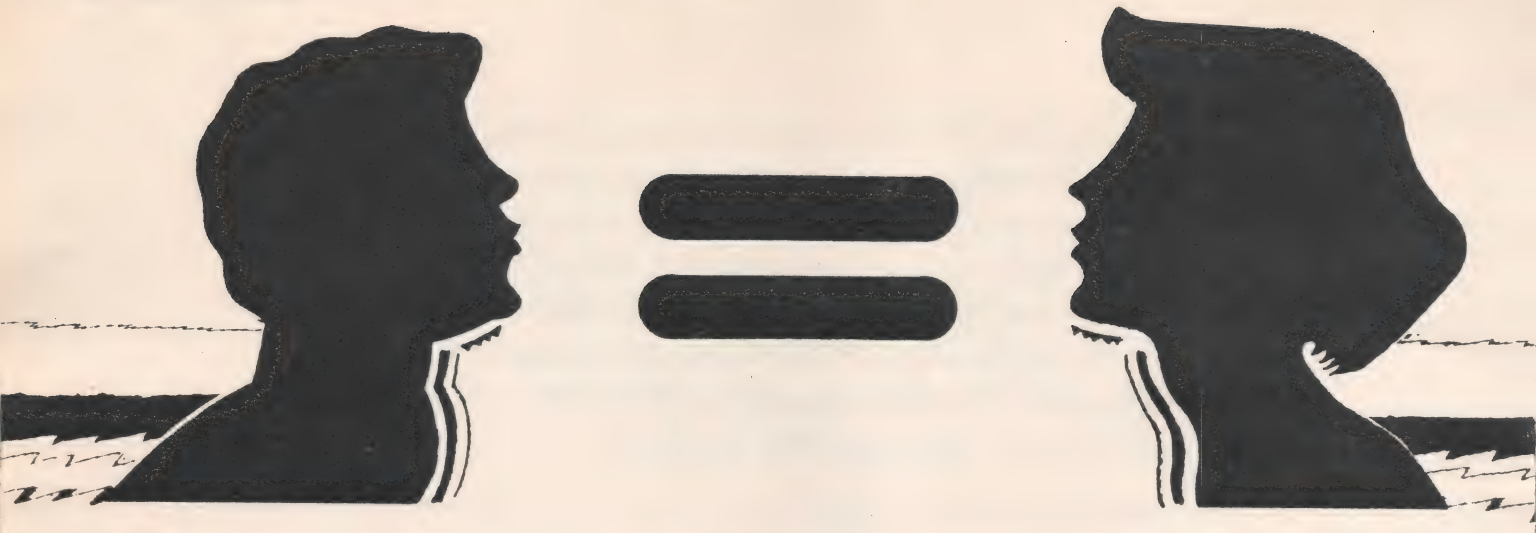
For Judi V., the fifteen-year-old daughter of a Cleveland accountant, the world started falling apart as soon as she entered high school. Her teachers seemed cold and remote, so she cut classes; the school phoned her parents to complain about her almost every day. Her boy friend pressured her into staying out past her curfew. Her little brother tormented her until she screamed and cursed him; her mother blamed her for "stirring up trouble." One night while her parents were out, she smoked a joint in her room. They smelled it as soon as they entered the house. Her mother began sobbing piteously; her father, who had never laid a hand on her in anger since she was a child, angrily shoved her onto her bed and slapped her face until she was hysterical. Later, crying softly in the dark alone, her face a mass of puffiness, Judi murmured, "I hate him, I hate him," until she fell asleep.

The subliminal sense of rejection seems especially common where fathers hit or beat teen-age daughters, according to Dr. Nahman Greenberg, executive director of CAUSES, a child abuse research and prevention organization in Chicago. "The father may not have been a cold or neglectful parent. In fact, there may have been a special relationship between him and his daughter—favoritism on his part, if anything. Over the years the father develops some unwritten understanding with himself that in exchange for his time, money and attention his daughter owes her affections to no one but him. In adolescence, when her affections begin to go to a boy friend, her father subconsciously feels betrayed. Without really understanding why, he may feel enraged because she didn't keep up her end of the bargain—a bargain she didn't even know existed. When some irritating incident arises between them, he's ready to overreact."

A father hitting or beating a daughter is the most common pattern in teen-age abuse *(continued on page 176)*

FICTION

BY LAEL J. LITTKE



How could I make Jack understand that under my baggy T-shirt beat the heart of a red-blooded American girl?

"You remind me of Lloyd"

All I wanted was for Jack to offer me a little sympathy.

He didn't. What he said was, "You remind me of Lloyd."

At the time, we were walking across the high school campus, and I was muttering about the abuses of the day. "Math class was bad enough," I complained, "but then in orchestra Dave Barfus challenged my place as second chair in the string-bass section."

That's when Jack grinned and said, "You remind me of Lloyd."

"Lloyd!" I yowled. "I remind you of Lloyd?"

My blast blew the grin off Jack's face. He looked at me, bewildered. "Yeah, Lloyd. The way he was always fussing about things." His voice faded as I glared at him. "I've told you about him. My old buddy. A swell guy, Lloyd."

That was the straw that smashed the spine of the long-suffering camel. Without another word, I stomped away from Jack. Lloyd might have been the swellest guy in the world, but that's just it—he was a guy. And I'm a girl. Oh, I may be a science and math freak, and I may be vice-president of EGG (Equality for Gals and Guys), and I may prefer softball to sewing, but underneath my baggy T-shirt beats the heart of a red-blooded American female. And no female wants to remind a boy like Jack of his buddy. Especially after a day like the one I'd had.

Jack called out to me, but just then Mitch McCoy rattled up in her 1952 Ford and asked if I wanted a ride home. I climbed in. Mitch is president of EGG. Her name is Michelle, but she prefers being called Mitch.

"Having trouble with the male gender, Francine?" she asked, as the Ford trembled along the street away from the school. Mitch likes to fix up old cars, but that Ford had jolted loose more bolts than she could ever replace.

I nodded. "All day." I wanted to turn around to see if Jack was still there, but instead I twisted the rear-view mirror so I could see back. It came off in my hand.

"Sorry," I mumbled.

"Throw it in the back seat." Mitch's voice was cheerful. "What happened with you and Jack?"

I tossed the mirror on the back seat alongside the knob from the gearshift, the door of the glove compartment and a large greasy thing I couldn't identify.

"He said I reminded him of Lloyd," I told Mitch.

"Lloyd?"

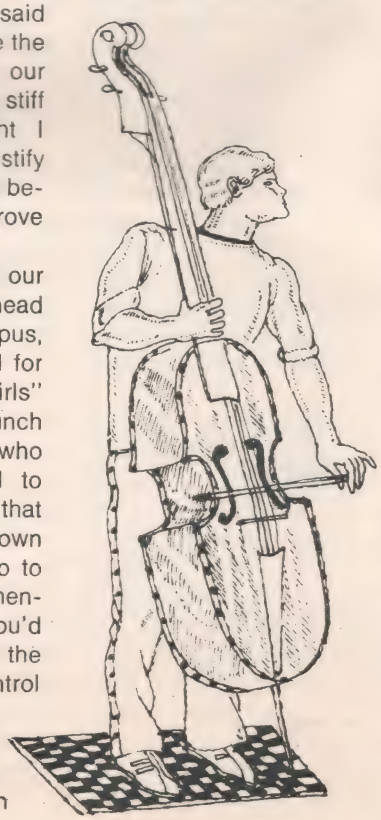
"His best friend back where he came from."

"Oh." She looked at me sympathetically, and the Ford

grabbed the opportunity to stagger into the wrong lane, narrowly missing a large city bus. Mitch almost sprained a wrist twisting the wheel but finally got the car herded back into its own territory. "Steering column's shot," she said. "What else happened?"

I told her about the challenge in orchestra and that there was to be a play-off between Dave Barfus and me on Friday. I also said Dave was a quiet, polite boy who would never have challenged my place in the bass section until recently when EGG had started getting publicity.

I sighed, then backpedaled in time to my first-period math class. That was when the day had started to go sour. Mr. Hinton, my math teacher, was to announce the results of a contest he'd conducted among his top students to pick a winner to represent Fitzwater High in the annual Mathathon against seven other high schools. He had encouraged me to enter and said it would be nice if I could be the first girl ever to represent our school. I knew I had some stiff competition, but I thought I would win. I wanted to justify Mr. Hinton's faith in me, and besides, it would help improve EGG's image.



Tom Lucas, the editor of our school newspaper and head male chauvinist on campus, had written that EGG stood for "Emancipated Garrulous Girls" and said that we were a bunch of aggressive females who could talk all we wanted to about being equal, but that when it came to a showdown we could never measure up to men either physically or mentally. The way he talked, you'd think EGG wanted to bomb the school and take over control of everything. It wasn't like that at all. We just wanted to show that girls are capable of more than they usually aspire to. We're not aggressive females, except maybe for Alice Mary Phelps, who had insisted that "gals" come before "guys" in our club name. "It's always men and women," she'd said. "Boys and girls. We're going to be gals and guys."

Actually we were only gals, since no guys had joined the club. Maybe they would if we could win a few scholastic honors and prove the worth of what we were working for. So there was a lot riding on the outcome of the math contest.

That morning Mr. Hinton had looked around the class and smiled. "The top scores were so close that I had to use a slide rule to determine the winner." While we laughed at his little joke, I sat there willing him to say, "Francine Reed is the winner."

He didn't. What he said was: "Rolfe Stenerson will represent us in the Mathathon."

I was crushed. If Mr. Hinton had been so eager for a girl to represent Fitzwater High, couldn't he have adjusted that slide rule a little in my favor?

Rolfe Stenerson had walked me to my next class and made things worse by saying, "You'd have won if you'd acted like a typical girl. I wasn't even trying too hard until the last part of the test, because I knew you were my closest competition, and I thought you'd come unglued under the pressure."

What did he mean, "a typical girl"? Just because I was a female, was I supposed to get hysterical in a tough math test? But before I could ask him, he said, "Cheer up, Francine, you're only a junior. You'll take all the honors next year."

I sighed as I finished my story. *(continued on page 174)*

How self-hypnosis worked for me

BY BETSY BLOY, 13,
FALLBROOK, CALIFORNIA

"You did it, Betsy! You proved self-hypnosis works. Aren't you proud?" Mom was driving me home from the dentist's. Obviously *she* was proud. But as I stared at the plastic bottle in my hand, I felt like crying. There they were—eight teeth, all removed without an anesthetic!

My mouth didn't hurt. All I felt were the huge gauze wads that puffed my cheeks out like a chipmunk's. Maybe I was in shock; nobody had told me so many teeth were coming out. I had counted on two or three at the most—not *eight!*

"It's Mom who got me into this!" I thought. My mother is such a missionary when she gets interested in something, she has to convert everybody in the family! Once it was organic gardening, compost heap and all; another time she decided we would all develop a perfect memory. (The tomatoes developed, but our memories didn't.) Then a few months ago, while she was washing dishes, Mom casually announced, "I'm going to a hypnosis class tonight."

"Hypnosis!" I nearly dropped the glass I was drying. "You mean—putting people to sleep and making them do weird things?"

"There's more to hypnosis than that," she answered, not even breaking her swish-suds-rinse rhythm. "A person can learn to hypnotize herself to use more of her mind, for tapping hidden memories, say, or overcoming bad habits."

"Mom, we tried that, and it was a bust—all that stuff about remembering things by numbers."

"Not the same thing, Betsy. Everything we've ever learned is in our memory. Remember when you lost your locket? Wouldn't you like to recall where you put it?"

"You mean self-hypnosis could help me do that?"

"*That and more!*" She plunked the last dish in the drainer and dried her hands. She was getting that missionary look again. "Remember stories of people who endure great pain without feeling it? Well, they use a form of self-hypnosis, exerting power over their own mind. Imagine learning that kind of control—think of what you could do for the common headache!"

I still thought the whole thing was strange, but Mom went to her class, and before I knew it, she had enrolled me and my nine-year-old brother, Andy, in the next session. The class met in a large office in the instructor's home, and everybody sat on the floor. There were twenty people in the group, ranging in age from eight to fifty, and everybody looked very ordinary—not weird as I'd expected. Our instructor, a nice-looking man in his middle fifties, told us about the history of hypnosis and described how a person can overcome pain, stop smoking, and learn things more easily through *self*-hypnosis. He said that by the end of the third week of classes we would be able to give ourselves suggestions, but he also said that he would not teach us how to hypnotize *other* people. That was the job of trained therapists.

I started out being bored stiff and wished I were home watching *Bionic Woman!* But then the class picked up when the teacher hypnotized a few students and told them that they were washing machines. They actually made sloshing sounds and tried to agitate!

That night, I asked Andy if he liked the class.

"It was okay. I wouldn't mind being a washing machine. I'd like to be loud."

"You would," I groaned. I vowed never to tell my friends that I was taking a class where people sloshed!

To my relief, the second session was better. The instructor hypnotized us so that we could feel what being in a trance is like. Each person closed his or her eyes, stood in front of the teacher, and counted to ten. The student fell forward and was caught and lowered to the floor. Some people took several minutes to fall—but not Andy! When the teacher said, "Sleep," he fell into the teacher's arms like a wet noodle. I giggled, but I was starting to worry—I hoped I wouldn't do anything dumb or embarrassing when I went into a trance.

Hesitantly, I asked the instructor, "What happens if you tell someone to do something she can't do or feels is wrong?"

"She would refuse to do it. A person won't do anything under hypnosis that she wouldn't do when awake."

I responded to the teacher's suggestion "Sleep" as quickly as Andy had. Aware of everything and everyone around me, I felt very relaxed—but that was all. When the teacher told me that I was a cat, I purred and rubbed against people's legs. I didn't feel silly—but I didn't feel like I was *acting* either.

From that point on the class became very interesting. The teacher showed a film of a teen who had had a tooth pulled without an anesthetic. She had hypnotized herself so she wouldn't feel pain! I wondered if I could do something that impressive.

After six class sessions lasting several hours each our instructor taught us how to hypnotize ourselves. He told us to think about going into a trance and to count slowly to ten and fall back into our chair. We could then give ourselves suggestions until we were ready to come out of the trance, at which point we were to count to five and wake up.

The teacher urged us to practice self-hypnosis every day. "The more you do it," he said, "the easier it will be to use the technique to *(continued on page 178)*

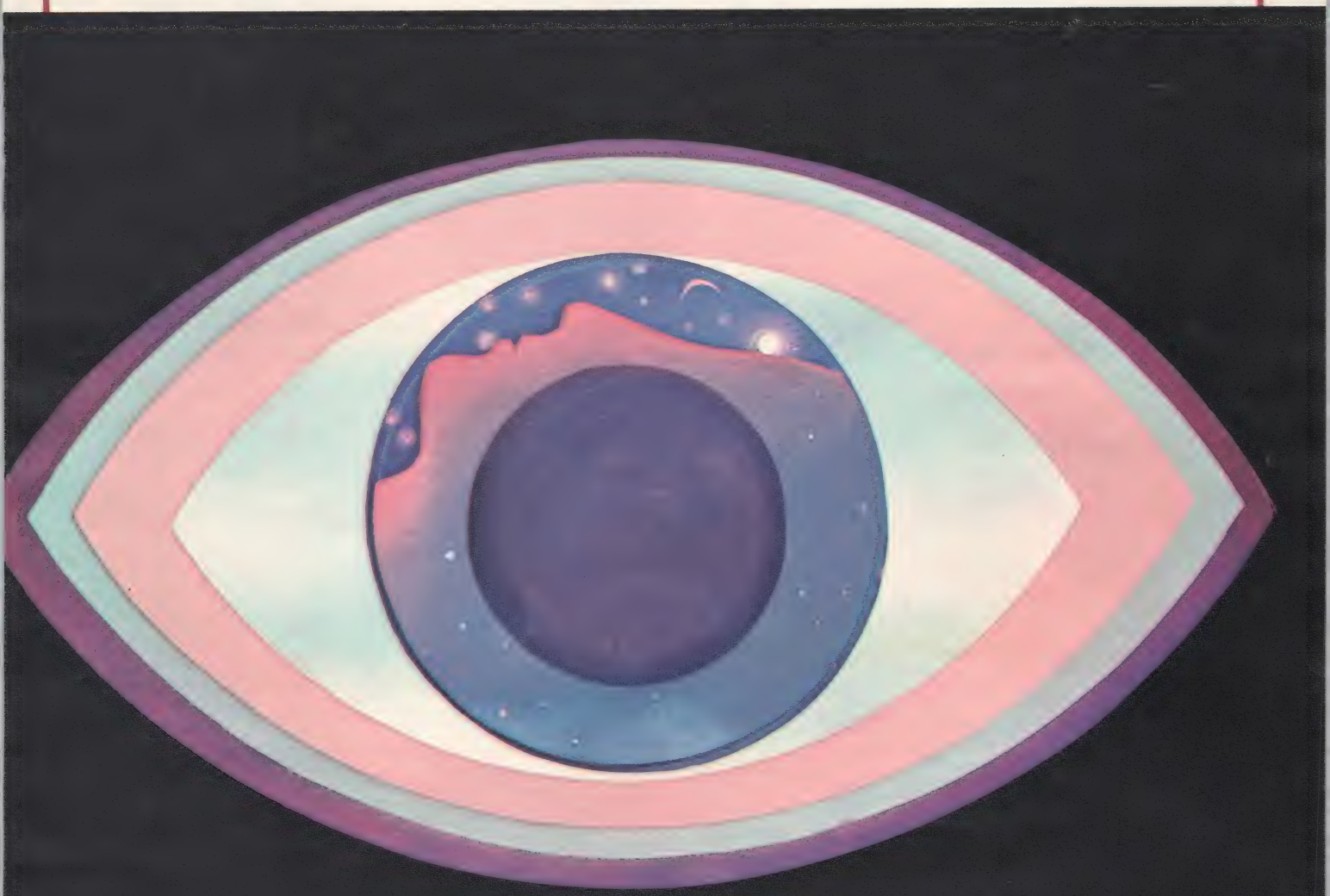
Facts about hypnosis

To learn more about hypnosis, we took our questions to Dr. Rene C. Mastrovito, a psychiatrist at the Memorial Sloan-Kettering Cancer Center and clinical assistant professor at Cornell University Medical College, both in New York City.

What is hypnosis? It's a sleeplike condition usually induced by a hypnotist. The subject is aware of the hypnotist, may also be aware of the surroundings, and is very receptive to suggestion. Someone who is in this altered state of consciousness, or trance, may be able to disregard pain, regress to an earlier age, temporarily lose memory, have hallucinatory experiences, or just feel very relaxed.

Some people can hypnotize themselves through autosuggestion. Anyone who practices intense concentration, relaxation, positive thinking, suggestion or meditation may be seen as engaging in a form of self-hypnosis.

Can anyone be hypnotized? Most people can be hypnotized to some extent; a few resist suggestion altogether. Much depends upon the skill of the hypnotist (or teacher of self-hypnotism), the amount of time spent, and most important, on the subject's trust in the hypnotist and belief in the process.



"I hoped I wouldn't do anything dumb or embarrassing when I went into a trance!"

IRWIN FLEMINGER

Is self-hypnosis easy? Some master the technique fairly quickly; others may have trouble learning it. A person shouldn't expect overnight results, especially if hypnosis is being used to overcome such long-standing habits as smoking or overeating. One simply musn't make unrealistic demands. You can't hypnotize yourself into becoming a top ballerina if you've never taken ballet lessons!

How safe is hypnosis? There is no evidence of negative physical or mental side effects resulting from hypnosis.

Can you get trapped in a trance? No. Your psyche is very protective. Several experiments have been conducted in which a person was hypnotized and told to stay seated until the hypnotist brought him out of his trance. The hypnotist then went out, and a man ran in, shouting, "The building is on fire!" The hypnotized person always came out of his trance and left the room.

Can pain and bleeding be controlled through hypnosis? It is possible to disregard or block out pain, although this ability varies among individuals and depends on the depth of the trance. Some investigators have found evidence that people who have undergone minor surgery can control bleeding to a certain extent.

How do you find a qualified teacher? Ideally, a self-hypnosis instructor will be associated with a hospital or medical school. You might also look for a Ph.D. or M.D. after the teacher's name (although this isn't absolutely necessary).

ALAIN WALCH

on the trail

Hiking: Think of brisk striding in the morning air, walking a well-worn footpath, resting on a grassy hill. It's a popular sport (our mountain trailways total over four thousand miles) and a definite skill—you must know how to carry a pack, follow a route, and for overnight treks, camp and cook out. Caution is a byword too. Never hike alone; always set out with a friend or two. How else to approach the hiking life? In easy, down-to-earth clothes and sturdy boots and socks.

Dress with a weather eye—shorts for days when jeans would be too hot. Red fly-front shorts (inset, far left) in cotton/polyester duck, by Going On; $11. Wear with wax-finished, rough-textured leather hiking boots, lined and padded. By Dexter. Hiking socks by Bonnie Doon. Offspring shirt. His boots, also by Dexter. One-quart canteen from L. L. Bean.

Wade to the other side (inset, near left) in a stretchy nylon maillot with racer back, white side panels. It's the suit to pack for a quick swim—dries almost immediately. By Speedo; $15.50.

Hiking! The Way To Go

A refreshing drink from a handy canteen; a long stretch in a green clearing. The hiker opposite opts for roomy white carpenter's overalls with shoulder straps in red and plenty of pockets, buttoned at the hip. By The Lee Company; $22. Under them, a striped cotton-knit polo by Bananas; $11. The two-quart canteen has a shoulder strap and is covered in wool blanket fabric. By Kiffe. Red canvas boots with rippled sole, by Dunham. For more info, see next to last page.

Beauty bit: To protect skin while out-of-doors, try a moisturizing sunscreen like Sundown by Johnson & Johnson. It guards against sunburn and is water-resistant too.

the race is on

What's orienteering? Some call it "a hike with a purpose"; others, a blend of survival skills and rough-and-tumble racing. With compass and maps, the orienteering team hikes a prescribed terrain, hitting definite checkpoints and racing the clock. "It's a balance of speed and accuracy," says one enthusiast, "both strenuous and *exciting!*"

Orienteering gear, from left: This khaki jumpsuit is rugged and good-looking. In cotton twill, by UFO; $29. It comes with a self belt; we added a webbing belt by Kiffe. Under the jumpsuit, a short-sleeved polo. Of cotton/polyester, by Stuffed Shirt; $12. Cotton shoulder bag by Omega. Hiking socks with thermal terry foot, Medalist-Ripon. Leather boots with padded sole are also leather-lined. By Dexter. Her partner's shirt and his compass are from L. L. Bean.

Nimbly sidestepping, the girl opposite wears cuffed khaki shorts of cotton denim (by Stuffed Jeans) and a tomato-red cotton polo (Alberoy). Each, $13. Socks by Bonnie Doon. For sure footing she wears canvas hiking boots with rubber soles. By Clarks. His shirt by Pulitzer; Timex watch. Canteens by Kiffe.

Adjusting packs (inset, opposite): A fitted gingham vest tops a cool chambray shirt. Both of polyester/cotton. I.D. by Ship'n Shore; each $12. Neat denim shorts, Turtle Bax; $10. Boldly striped cotton polo (right) is $15. This and the shorts, by Organically Grown. Dexter boots. The girls wear hiking socks by Bonnie Doon, Timex watches. More info, next to last page.

Hikers' tip: For maximum comfort, lace the three eyelets closest to the toe of the boot just taut; lace up the rest really *tight!* ■

ALAIN WALCH

with map and gear

Orienteering began in Sweden and is gaining in popularity all over the U. S. There are even international competitions. Your local hosteling or rambling association can put you in touch with an orienteering group.

Establishing a position (opposite), our hiker wears a camping romper with lots of zipped pockets and a wide double-buckle belt. In olive drab basketweave cotton, by Market Wild West; $33. Layered underneath, a bright orange square-necked T. Cotton/polyester rib knit, by Miss Ingenue; $6. Nylon ciré slicker hat by Accessories Place. A leather conductor's pouch looks good slung over one shoulder; by Omega. Calendar watch by Timex. A compass is one of the basic tools of the sport. Here, it's a waterproof safari compass from L. L. Bean, with high-accuracy bearings for setting a point-to-point course from map or siting. Take care in choosing a backpack too. Correct size, weight, balance, durability and ability to shed rain are all points to consider.

For warm-weather trailblazing, it's a short-sleeved T and brief shorts. Apple-green crewneck T (this page) is paired with cotton shorts embroidered with the scouts' insignia. Cotton-knit top by Tric Trac; $12. Shorts by Happy Legs; $16. Bonnie Doon hiking socks. Fleece-lined boots have leather tops and rubber bottoms. By Bass. Ruza hat. Boy's shorts, Robert Bruce; Dexter boots. Navy cotton duck musette bag by Kiffe serves as a light backpack. More info on next to last page. All hiking pages photographed at the Hyatt Rio Mar, Palmer, Puerto Rico.

Beauty bit: Hiking can build up a healthy sweat—protect yourself by showering with Armour-Dial's antibacterial, deodorant Dial soap.

take a quick break

A leisurely hike gives you time to enjoy your surroundings. Be aware of the varying greens of the foliage, the fresh air, the sounds of birds. Let all your senses be activated and participate! Indispensable for a nature jaunt are **clothes that are simple, rugged** and comfortable, like these: Checking the backpack for a quick-energy snack, our walker (inset) wears a plaid shirt with tabs on the sleeves for easy rolling up. In polyester/cotton; $17. The denim jeans have wide, straight legs and detachable suspenders; $23. Both of these, by Wrangler Sportswear. White cotton work gloves tucked in a pocket (Bowman Trading Company) come in handy for climbs over rough or rocky ground. Boots by Dunham. Boy's shorts, Robert Bruce; Kiffe backpack. **A rest beneath the trees**—to determine the most scenic, interesting route (opposite). Her long-sleeved multicheck shirt stays crisp and cool. Of polyester/cotton, by Georgie Porgie; $9. Denim jeans have the new, narrower leg with a knitted cuff, made for easy tucking in boots. By Ms. Lee; $22. Crazy Horse sweater, watch by Timex. Sturdy leather hiking boots with suede trim are by Famolare. Boy's clothes from L. L. Bean; boots by Dexter. His aviator-frame sunglasses with gray-green lenses, by Foster Grant. **How about a backpacker's tip** for judging distance? From 800 yards, a man looks like a dot; at 600 to 800 yards, he's a vertical mark; at 400 to 600 yards, you can see leg movement; and at 200 to 400 yards, you can make out his face (but the features can't be clearly discerned).

Beauty bit: What's good for feet confined in boots all day? Scholl Dry antiperspirant foot spray for comfort and protection too!

ALAIN WALCH

LETS GET TOGETHER

Whether it's carefully put together or a happy, spur-of- the-moment spree, a party happening is what we think summer's all about!

THE KEEP-IN-TOUCH PARTY

School's out—everyone's heading in different directions. How about giving your friends a terrific send-off?

Stacy and Mitch will be going to college in the fall; others are scattering to camp, vacation trips and summer jobs. Wouldn't it be great to get everyone together—compare notes, plans, various destinations *and* exchange addresses? Serve easy snacks like big burgers and fries, and try to come up with on-target touches for clever decorations—like using a map for a tablecloth (check your local gas station). Nothing has to be expensive either; here are some of our ideas to get you started on the right track.

Keep the food simple, sure-to-please — superstacked hamburgers plus four movin'-on toppings—East bean, West chili, North blue cheese and South peanut.

Center your party around a colorful hanging map with a bright paper flag for each guest; have them fill in their address and pinpoint their destination on the map. Cork wall map here, by Manton. To zap creases from the tablecloth, run over it lightly with a warm iron. Keep buffet-goers moving in the right direction with miniature traffic signs.

Tag savory toppings with dime-store luggage IDs; buy extras for party favors. And set out plenty of Frisbees too —would you believe they're fine for keeping soggy paper plates off laps? Don't have enough? Ask friends to bring their own. Here, we stacked Wham-O Frisbees.

More decorative touches: forks and spoons wrapped in yarn-tied napkins and plenty of candy-colored balloons. Tack a few interesting travel posters up on the wall too. And ask people to bring cameras, film, guitars. Does everyone know the words to the school song?

Round out the buffet with seasoned fries and a tangy cranberry-pineapple "sangria," made with a ginger ale base for sparkle. These and other recipes, page 172. Party cookies complete the table.

A toy dump truck (left) is a neat vehicle for serving French fries. Borrow one from your brother or a neighbor; use a scoop to serve.

ILLUSTRATION: SUSAN GRAY

MICHEL TCHEREVKOFF

Leek
knives
forks
PINEAPPLE GRAPEFRUIT
JUICE

MICHEL TCHERKOFF

Don't throw away empty tin cans. They're tops for holding silverware, serving utensils, vegetable- and breadsticks, even a bright flower or two.

The kitchen is a treasure chest of paraphernalia that's fun and functional, so make good use of what's around you. Set up on counters, tables, even shelves. A dish rack is a handy holder for plates; baskets tote napkins, bread, whatever; colanders and strainers do double duty holding fruit and condiments. For color, mix and match *everything*.

Arrange cold cuts, cheese, fresh veggies in a casual pinwheel potpourri. If you run out of bread, fill in with crackers. Check the freezer for frozen potato puffs to serve with a quick dip made from a can of soup. For dip recipe, see page 174. Opposite, Oneida flatware, Denby china.

A beverage cart with fruit, juices and sodas on ice can be the start of some crazy combination drinks. Blend with vegetables, yogurt, sherbet; tape suggestions to straws. Large cans are perfect for mixing frozen juices. Recipes on page 174. We used an Oster blender (at right).

Consider colorful, edible decorations; put lollipops, candies and chewy snacks in any clear storage containers you have handy. And if there's a peanut-butter machine around for a homemade batch, use it! The party's on!

Cleanup time—it's a snap when everyone gets into the act. Wastebaskets and paper bags catch discards, apple cores and crumbs. •

ILLUSTRATION: SUSAN GRAY

THE KITCHEN-SINK PARTY

The game's rained out—there's no place to go, nothing to do. Perk up the day—have a party instead!

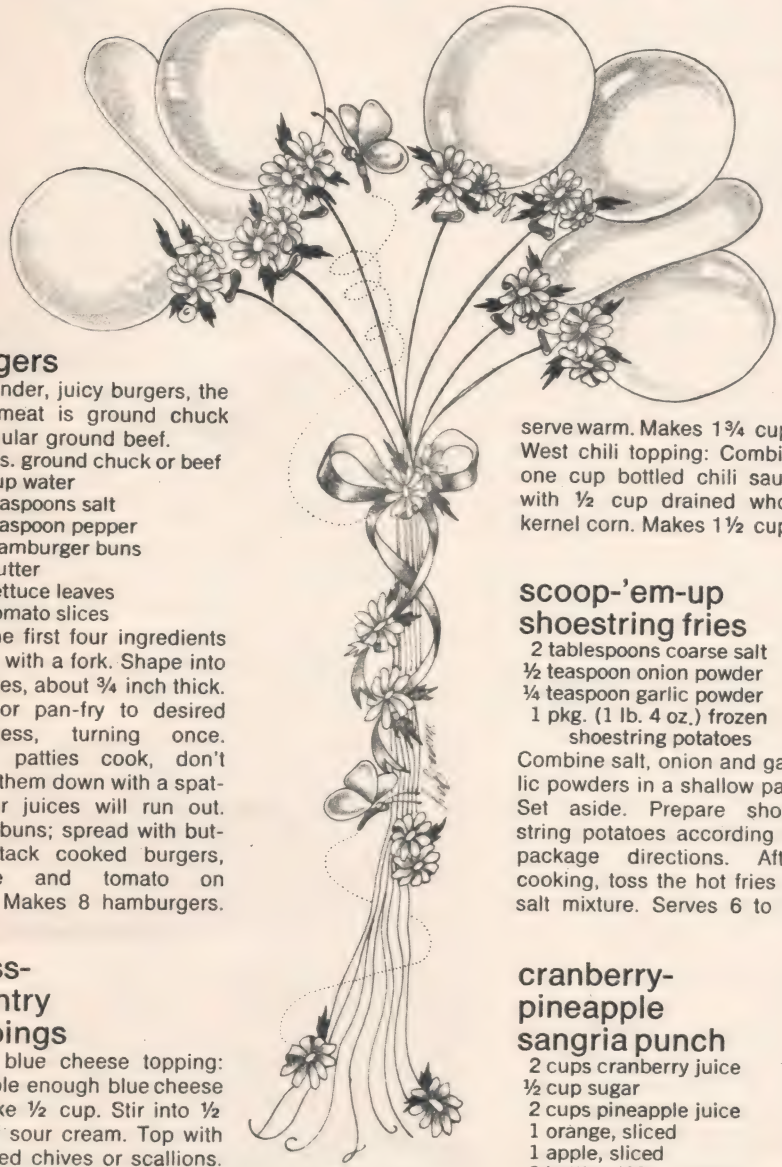
Everything but the kitchen sink! No cooking, no fuss; it's an impromptu, come-on-over sort of thing. Forget shopping; peek in the fridge and use what's there. Odds 'n ends can end up as terrific combinations. Only two pickles? Put them out, and that half-jar of olives too. Want to invite eight people but have only four slices of ham? Don't get hassled. Use your imagination, and arrange everything attractively. You'll find that a little bit goes a long way. It's going to be a great day after all!

Let's get together

When school's out, have a keep-in-touch party like the one on pages 168-169. Serve up lots of simple, hearty food—the kind that gets a party rolling in almost no time!

Keep-in-Touch Party Menu

Big Burgers with Cross-country Toppings:
North Blue Cheese South Peanut
East Bean West Chili
Scoop-'em-up Shoestring Fries
Cranberry-Pineapple Sangria Punch Assorted Cookies



big burgers

For tender, juicy burgers, the best meat is ground chuck or regular ground beef.

2 lbs. ground chuck or beef
⅓ cup water
1¼ teaspoons salt
½ teaspoon pepper
8 hamburger buns
Butter
Lettuce leaves
Tomato slices

Mix the first four ingredients lightly with a fork. Shape into 8 patties, about ¾ inch thick. Broil or pan-fry to desired doneness, turning once. While patties cook, don't press them down with a spatula, or juices will run out. Toast buns; spread with butter. Stack cooked burgers, lettuce and tomato on buns. Makes 8 hamburgers.

cross-country toppings

North blue cheese topping: Crumble enough blue cheese to make ½ cup. Stir into ½ cup of sour cream. Top with chopped chives or scallions. Makes one cup of topping. South peanut topping: Using electric mixer, beat together ½ cup peanut butter and ½ cup milk. Makes one cup. For extra crunchiness, add chopped peanuts to topping. East bean topping: Place contents of a 16-ounce can of baked beans in a small saucepan. Stir in a tablespoon of honey. Heat over medium heat until bubbly; serve warm. Makes 1¾ cups. West chili topping: Combine one cup bottled chili sauce with ½ cup drained whole kernel corn. Makes 1½ cups.

scoop-'em-up shoestring fries

2 tablespoons coarse salt
½ teaspoon onion powder
¼ teaspoon garlic powder
1 pkg. (1 lb. 4 oz.) frozen shoestring potatoes

Combine salt, onion and garlic powders in a shallow pan. Set aside. Prepare shoestring potatoes according to package directions. After cooking, toss the hot fries in salt mixture. Serves 6 to 8.

cranberry-pineapple sangria punch

2 cups cranberry juice
½ cup sugar
2 cups pineapple juice
1 orange, sliced
1 apple, sliced
2 bottles (28 oz. each) ginger ale
1 tray of ice cubes

Combine cranberry juice and sugar in a large pitcher or bowl. Stir to dissolve sugar. Add pineapple juice, orange and apple slices. Chill for several hours. At party time, pour the mixture into a large punch bowl. Add ginger ale and ice. Makes 3½ quarts—about 16 6-ounce servings.

More on page 174

. . . FIRST CRUSH

continued from page 145

frightened that having this sort of crush means they are homosexual. Dr. Hornick maintains that it usually indicates no such thing. It's perfectly normal to have a crush like Laura's. It happens all the time.

Fantasies are one of the distinctive features of a crush. As Ms. Kaufman pointed out, there's often a need to prove one's love by daring deeds or great sacrifice: "Sydney Carton in *A Tale of Two Cities*. The Lady of Shalott in Tennyson's 'Idylls of the King,' who died for love of Lancelot—and he never even knew. That sort of thing is terribly appealing to the young."

Another idiosyncrasy of crushes is the absence of a clearly defined goal. A person is in the throes of passion, yes—but with what ideas of passion? Mandy, a college freshman, maintained that whenever she had a crush, all she ever envisioned was the touching of hands and pressing up close: "I thought that was what sex was. That you just pressed up close and felt terrific." Dick, seventeen and a veteran of many crushes, told me, "My sexual fantasies were very much on the level of hugging and kissing. Tunnel of love stuff. Just the thought that one day I might actually manage to hold a girl's hand in mine without getting a slap in the face was heaven. It never happened because I never had the nerve to try it."

The truth is that much of the pleasure of having a crush is being able to worship from afar. That's why crushes are so often on movie stars, rock singers or TV personalities. Along with the excruciating yearning for that person is the secret relief of knowing that the yearning is in vain.

Perhaps the best thing about a first crush is that it ends. You do get over it, even if it's only to form a bigger crush on someone else. Some young people, of course, are more crush-prone than others. Take Mandy, for example. "In school I just didn't discriminate at all," she said. "*Anybody* was my crush. They simply had to be breathing; that was all that ever seemed to be required for me to love them. I might just as well have worked my way through the yearbook alphabetically."

Dick's pattern, on the other hand, was to develop a new crush every other year, beginning in the first grade, when he fell for the little girl next door. "She used to yell at me all the time to leave her alone, and she kept beating me up and hitting me over the head with things. The crush stopped the time she kicked me in the shins so hard that I couldn't stand up."

His second crush began in the third grade. "This particular girl had very long, curly hair, which was the main reason I was taken with her. I'd do things like ride my bike up and down her street every night for six hours just waiting for her to happen to be outside. Then I'd stop and talk."

Dick's third and most violent crush was on his fifth-grade teacher, Miss McElroy. "She was just average-looking, your basic fifth-grade-teacher type with horn-rimmed glasses. She liked me. That's all it took. Anybody who liked me, I loved back."

While Dick was under Miss McElroy's spell, Laura was succumbing to the charms of her ninth-grade teacher, Mr. Winzenreid: "He was the most gorgeous man that ever lived. I had *(continued on page 174)*

A diamond isn't the only thing about us that sparkles.

I know love is supposed to be something personal, just between the two of us. But we can't help sharing it with the world. Sometimes we even try to hide our feelings. Especially in a crowd of people. But as soon as our eyes meet, there's a certain way we smile at each other. And anyone can look at us and tell we're head over heels in love. So we really didn't need a diamond to say what's in our future. We wanted one because it says what's in our hearts.

A diamond is forever.

To give you some idea of diamond values, the half-carat ring shown here (enlarged for detail) is worth about $670. Diamond values will vary according to color, clarity, cut and weight. Ask your jeweler for the free booklet, "A Diamond Is Forever." De Beers Consolidated Mines, Ltd.

LET'S GET TOGETHER

continued from page 172

Don't let a little rain dampen your spirits—throw a kitchen-sink party (shown on pages 170-171) instead!

Kitchen-Sink Party Menu

Mustardy Cheddar Dip with Potato Dippers
Kitchen-Sink Cold Cuts Platter
Breads and Rolls
Raw Veggie Sticks
Pickles and Olives
Blend-your-own-Drink Cart
Fresh Fruit Assorted Candies

mustardy cheddar dip with potato dippers

2 pkgs. (16 oz. each) frozen potato puffs (plain or bacon- or onion-flavored)
1 can (10½ oz.) condensed cheddar cheese soup
3 tablespoons milk
1 tablespoon mustard

Heat potato puffs in oven according to package directions. Meanwhile, stir together soup, milk and mustard in a small saucepan. Heat over medium heat, stirring occasionally, until hot and bubbly. Serve warm, in a small bowl or chafing dish. Surround with the hot potato dippers. Makes 1½ cups—enough for 8.

blend-your-own-drink cart

Set out your blender, a bowl of fresh fruit and vegetables and an assortment of juices and sodas. Let your guests use their imagination to mix up exciting drinks. (Yogurt, ice cream and sherbets are good mixers too.) Here are some suggestions to start you off:

pineapple-carrot potion

1 can (6 oz.) pineapple juice
1 can (5½ oz.) carrot juice

Blend juices together thoroughly. Pour over ice. Makes one tall drink.

apple frappé

1 can (5½ oz.) apple juice
1 medium banana, sliced
Dash of ground cinnamon

Place all ingredients in blender, and mix well. Pour over ice. Makes one drink.

tomato pepper-upper

2 cans (5½ oz. each) tomato juice
1 slice green pepper
1 slice onion
Dash of Tabasco sauce
2 lemon slices

Put all ingredients except lemon slices in blender. Blend until vegetables are finely chopped. Pour into 2 glasses filled with ice; garnish with lemon slices.

. . . FIRST CRUSH *continued from page 172*

a long-lasting crush on him that went in and out and around all my little crushes—you know, boy friends and stuff. He made us read *Moby Dick*. I'd been to Nantucket the summer before, and that meant I could visualize it when Nantucket was written about in the book. I remember having this idea that Mr. Winzenreid and I would go to Nantucket and lie on the beach and hug and squeeze."

Actually, schoolteachers very often find themselves on the receiving end of a crush. As authority figures who are simultaneously close at hand and out of reach, they make wonderful crush material. "A wise teacher," Ms. Kaufman told me, "who has compassion and feeling for youngsters and who remembers her own difficult adolescence (I say all adolescence is difficult) sees the signs. So whether a youngster is a window-smasher or an apple-polisher, the teacher is aware of the fact that it's a seeking for attention. I always found that youngsters who had crushes on me did their best work for me, and *that* I found was excellent motivation. How did I treat those crushes? With grave courtesy. I'd be aware of the person—and never provocative. I never gave conscious cause. It was a tightrope between two things: friendship and familiarity."

Sometimes the object of a young person's crush is another young person, who may find it too hot to handle. Allegra, now a high school senior, related what happened when she was fifteen and a junior counselor at a girls' camp. "I was aware that crushes at the camp were rampant, but I didn't think much about it until this one girl fastened on me. She must have been about ten. I started noticing that her eyes were always on me. Every time I looked up, there she was with a strange expression on her face. I didn't know what to do, so I tried to avoid her. She got ill and started having nightmares about saving me from burning buildings. The camp director asked me to go see her, but I refused. I was terrified of the intensity of her feelings, which really had nothing to do with me."

Fashion models, too, are often the object of a teen-ager's admiration, and at times, adoration. Nineteen-year-old model Lillian O'Shaughnessy receives lots of fan mail but insisted to me that it hasn't made her "snobby or anything like that." She also remembers being pestered in high school by a lovesick boy. "You don't want to hurt his feelings, and you don't want to lead him on either. So you try to drop hints." I asked her what sort of hints. "Oh, you know, like saying 'Drop dead.' "

Lillian has had her own share of crushes, with all their accompanying symptoms. These she enumerated as follows: "You're all choked up. Your tongue is tied up. You take a small gesture—a smile, a certain look—and you build that up in your mind. When the person's near, you're absolutely numb! You're incapable of functioning. You just sit there and turn purple."

If it's a crush you turn purple; if it's love you glow. I'm happy to say that these days I'm more often aglow than I am purple. But I have to admit that while I've always found love devastating, I've never been more *crushed* than I was the day Captain Video went off the air.

"... LLOYD" *continued from page 157*

"He's probably right," Mitch said. "I think it was nice of him to say that."

I looked at her gloomily. "That wasn't all he said. Just before he went off for his next class, he hit me on the arm and said, 'Hang in there, *fella*.' "

"Fella," Mitch repeated. Then she brightened. "Well, he was just treating you like an equal. Isn't that one of our EGG goals?"

I slumped down. "Fella," I said bleakly.

"Yeah," Mitch agreed.

Later, in my room, I wondered if I had what it takes to be a good EGG, especially if my boy friend was going to think of me as his buddy. Actually, I couldn't honestly call Jack my boy friend. He had been in our town only a couple of months, and although we had been together quite a bit after school and even to a football game and a couple of movies, ours was strictly a platonic friendship. He had never even held my hand. I hadn't thought much about it before, but I doubted if Jack thought of me as a girl.

The only bright spot I could see in my life was that I had a date with Jack Friday night, if I could survive that long. The week before he'd said he would drop by and we'd go to a movie. But maybe I'd scrubbed that by stomping away from him that afternoon.

I didn't have much time to brood about it during the next couple of days because I had to practice for that challenge in orchestra. The passage of music Mr. Snyder, the orchestra director, had assigned for the play-off was from Holst's *St. Paul's Suite*. It sounds like *Irish Washerwoman* and has to be played just as fast. Playing *Irish Washerwoman* on the string bass is like entering the Indianapolis 500 in a garbage truck. It depressed me so much that tears splashed on my bass while I practiced, especially when I thought of Jack. He hadn't been waiting outside the door of my last class since that wretched day when everything had gone wrong.

On the day before the play-off I found that things are never so bad that they can't get worse. That's the day our school paper came out, and right on the second page was a picture of me on the tennis court in a short, short tennis dress, and the caption underneath it read, "Even EGGs have legs." That weasel Tom Lucas was at it again, sneaking around with his camera, looking for cheap publicity.

As I listened to the snickers around me, I wished I had never heard of EGG. Why hadn't I been born cute and cuddly so that I could be one of the frilly little girls who didn't know a logarithm from a lamp post and furthermore didn't care? The price of equality was too high. Who needed it?

That was the good part of the day. The bad part came when I left the orchestra room. As I walked across the campus, I saw Mitch's old Ford rattling out of the parking lot with Mitch in the passenger seat and who else but *Jack* driving.

So that's where Jack had been. With my good friend and fellow EGG Mitch, who must have been delighted when I messed things up *(continued on page 176)*

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- ☐ $50.00 worth (all different products) of Famous Cosmetics for only $4.00. (We pay all postage and handling charges.) Satisfaction Guaranteed

NAME_____ AGE_____

ADDRESS_____

CITY_____ STATE_____ ZIP_____

"...LLOYD"

continued from page 174

with Jack so she could grab him. Mitch, who always said girls who practiced feminine wiles to get something were "fluffs."

Well, maybe I could be a fluff. I certainly hadn't gotten anywhere being an EGG. If Tom Lucas thought I had sex appeal, so be it.

On Friday instead of my usual droopy T-shirt I wore a frilly yellow blouse my mother had once given me in the hope I would be the kind of girl she had been. I'd never worn it. With it I put on a brown skirt that left a lot of leg hanging out. Normally I didn't wear much makeup, but just before the play-off with Dave Barfus, I applied a little blush to my cheeks, some lipstick and just enough eye shadow to make my eyes look bigger. And before entering the orchestra room, I unbuttoned the top two buttons of the yellow blouse.

"I'm sorry if I'm late," I said in a little-girl voice as I bounced into the room, where Dave was tuning his bass. Mr. Snyder and the bass section leader, who were judging the play-off, were bent over a desk. Mr. Snyder glanced up, but all he said was, "Get your instrument."

Dave hadn't even looked at me. I went into the instrument room, then poked my head back through the door to say, "Dave, could you help me with this big old bass? I can't seem to get it down off the rack."

He looked up in surprise, since I'd never had trouble with the bass before. He looked even more surprised when he saw me. I made a pretense of helping him lift my bass from the rack, making sure I brushed against him in the process. If I could just get him flustered enough, I figured I could win the play-off.

Dave carried my bass out and put it in front of my music stand. He didn't look at me again. When I thanked him, still in my little-girl voice, I saw he was blushing.

Suddenly I was ashamed. This was no way to win a contest. I was as guilty of thinking in stereotypes as Tom Lucas. Dave wasn't panting with passion over me. He was embarrassed, and so was I!

For the first time, I realized that equality works both ways, that gals shouldn't take advantage of guys any more than guys should feel superior to girls. You can't go around tucking people into categories just because they are one sex or the other. I wished that had occurred to me before the incident with Jack. What did it matter if I reminded him of Lloyd? I should be flattered. Just because he was a guy and I was a gal, did there have be romance involved?

Quickly, I buttoned up my blouse, then turned to Dave and said in my usual brisk tones, "Let's get this show on the road, huh? I haven't got all day." Dave grinned. This was the Francine he knew.

I can't deny that I still hoped he might make a mistake or two in his playing. He didn't. He played that tune as if it had been written for the string bass. Mr. Snyder didn't have to tell me who won.

When it was all over, I stuck out my hand and said, "Congratulations, Dave. You're some bass player."

He mashed my hand in his. "Thanks, Francine. So are you. Next year you'll be top man in the section."

Top *man!* Well, okay, nothing worthwhile was ever accomplished without some kind of sacrifice. I had earned his respect, anyway.

I was feeling almost cheerful as I left the campus that afternoon, until I saw Mitch come churning up in her old Ford. "Francine," she yelled, "want a ride?"

I stopped short and turned on her. "Some friend you are!"

Mitch brought the Ford to a halt with a squawk of brakes and over the gasp of the engine said, "If you're talking about yesterday, you're acting like a fluff. I needed help fixing the steering column on this wreck, and Jack knows more about cars than anyone else around."

I sniffed. "Some story. You, asking a *boy* to help fix a car."

Mitch sighed. "Francine, just because I'm an EGG doesn't mean I don't respect superior knowledge, no matter who has it. And for your information, Jack and I looked all over for you yesterday. We wanted to take you with us when we fixed the steering column. He thinks you're avoiding him."

Suddenly I ran around Mitch's car and climbed in. "Roll this crate, Mitch."

Jack came early for our date that night, but I was ready. I had changed back into my usual jeans and T-shirt. After all, I wanted him to recognize me.

We were a little shy with each other at first. "Haven't seen you for a few days, Francine," Jack said as we left my house.

"I've been practicing after school for that orchestra play-off."

He looked relieved. "I've been working late in the computer lab except for last night, when I helped Mitch."

We looked at each other, and together we said, "I've missed you." We both laughed, and in a fit of exuberance I leapfrogged over a fire hydrant.

Jack did the same, and when he caught up, he said, "You really do remind me of Lloyd!" He clapped a hand over his mouth. "Oh, wow, I've done it again. I think you didn't like what I said the other day. But Lloyd was always doing things like that." He gestured at the hydrant.

I grinned at him. "He's a swell guy, Lloyd. But I'll let you in on a secret. I'm not like Lloyd. I'm a girl. *G-i-r-l, girl.*"

Jack came close to me. "Good grief, Francine, don't you think I know that?" And there in the twilight, under the old magnolia tree in front of my house, he kissed me.

I didn't think he'd ever say again that I reminded him of Lloyd.

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...PARENTS ABUSE TEENS

continued from page 155

Dr. Greenberg says. Those mothers who egg them on or themselves become prime aggressors may be responding in part, he believes, to unconscious motives of their own—jealousy of their daughter, for example. The violence may be a one-time, loss-of-control episode, so much regretted later the parent never repeats it. Or at the other end of the spectrum, it may become a regular reaction in crisis situations.

Either way, a teen-ager usually ends up feeling guilty when abuse occurs. That the *victim* should feel guilt may seem ironic, but Dr. Lourie explains: "Adolescents are very good at doing things wrong. That's part of growing up. When abuse occurs, they feel they've been bad and deserve to be punished. No one, of course, deserves to be pushed around like that, no matter what they've done."

Along with guilt, victims may feel resentment, depression and worthlessness. "Many abused teens," says Ms. Keiper, "feel they're just no good, that they can't win at anything, that they're dumbbells. That's what the abuse tells them."

Some abused teens wind up committing suicide. Others who feel street-wise enough to take on the world alone run away. But the majority remain at home, feeling they must take whatever their parents mete out because, realistically, they have no other options.

Understanding the particular family dynamics that are involved may help a teen avoid falling victim to physical abuse. "After you live with someone for fourteen or fifteen years, you do become aware of other people's sore points," says Ms. Berdie. "Most teen-agers have some idea of what gets their parents riled up, but they may not always think about these things consciously and try to figure out how they affect what happens in the family. A teen who has experienced violence—or fears she might—needs to develop some insight and foresight so she can cope with situations before they get out of control.

"Knowing when to back down and de-escalate a conflict can prevent things from getting out of hand. We all have to make compromises to live successfully with anyone, including parents. Knuckling under sometimes makes sense if the alternative is getting clobbered."

Dr. Lazere adds: "Teens should be particularly sensitive to special stress situations, such as serious illnesses, marital problems or financial reversals in the family. Anything that contributes to a family's stress load increases the chances of abuse."

Where violence has become part of a family's way of relating, a teen probably will need outside help to protect herself and improve the situation at home. Seeking it can be risky, however. If an abused teen goes to the police or to conventional juvenile protection agencies for help, "she may wind up in worse trouble," Dr. Lourie warns. "Often a teen reporting abuse is not believed or is blamed for provoking it. Her parents may be hauled into court, and the teen-ager herself may end up in a juvenile detention facility for protective custody. When a teen is in danger of physical injury or even death, this may be necessary. She may need to be removed

permanently from her family and placed in a foster home. But usually, less drastic action is best, at least as a first step."

Many communities now have hot lines which young people can telephone anonymously for advice and consultation on a variety of personal problems. Similarly, private and government-financed runaway houses are available in many areas as drop-in centers, even for teens who have not run away from home. These low-risk sources, Dr. Baizerman points out, often give free counseling to abused teens and may provide family therapy designed to ease parent-child conflicts.

In a few cities organizations have recently been established to deal specifically with teen abuse. Project KOPE in Portland, Oregon, a neighborhood center complete with comfortable overstuffed furniture and an inviting fireplace, offers teens who have suffered physical abuse a chance to get together as a group once a week under the leadership of an eighteen-year-old girl. With a professional psychologist on hand, they rap about their problems, and through role-playing and other therapy techniques, learn to overcome the emotional damage of their experiences so that they can handle parental conflicts better in the future.

At sixteen Karen P. has run away from home half a dozen times. The streets are rough, she says, but "anything is better than going home." For as long as she can remember, her mother, a divorcée who works as a receptionist in an Atlanta doctor's office, has complained that Karen is deliberately disobedient and "an embarrassment" besides (because she is overweight). To "teach" her to mind, her mother has tied her to a post in the basement and often whips her on the legs with a bicycle chain. Karen has few friends and does not trust her school counselor enough to confide in him. Her plan, she says, is to keep running away until she is placed in a foster home.

Teens who need help but don't know where to turn can call a national youth-emergency number free of charge from anywhere in the continental United States. The number is: 800-621-4000. A trained volunteer will listen to the problem confidentially, then tell the caller where to go for counseling and assistance from a safe, appropriate agency close to home.

"Abused teen-agers are often fearful of asking for help," Dr. Lourie says. "The important thing for them to remember is that they aren't reporting that their parents are bad or that they themselves are delinquents. They are reporting that there is trouble in their family. With help, the parents and the adolescents can learn to understand one another better. That can do a lot to eliminate abuse."

Our society is becoming "increasingly full of tension and pressure," Dr. Lazere observes. "That suggests that we are going to see a lot more abuse of teens in the future. It's becoming more important than ever that teen-agers realize they need not be trapped in abusive situations. People *can* make a difference in their own lives. They don't just have to wait, hoping things will get better."

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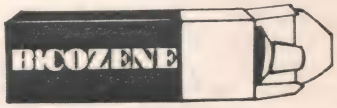

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HOLLYWOOD GIRL *continued from page 147*

to follow in mother's footsteps or my father's. Very early on she used to have me entertain at parties and do the Twist." Carrie got started by singing at bar mitzvahs (the confirmation ceremony for thirteen-year-old Jewish boys). "At every bar mitzvah," Carrie remembers, "somebody would say, 'Well, you sang at Willie's, why don't you sing at mine?' " So she went around coping with all the little bands that played songs like *Impossible Dream,* in the wrong key. Carrie did imitations of Barbra Streisand and knew a lot of her ballads. "I could have continued my whole life," she says, "doing a medley of my mother's hits, like *Tammy,* and my father's, like *Oh, My Papa.* 'And now,' " she declares, breaking into a master of ceremonies patter, " 'here's my forty-three-year-old daughter, Carrie!' " She chortles. "I could steal my mother's act when she gets too old to do it!"

When Carrie began on the nightclub circuit, she went to school during the week and performed weekends in Las Vegas, Reno and Tahoe. Her younger brother Todd—named after Elizabeth Taylor's husband, producer Mike Todd, who died in 1958—was in the act too. He played the guitar. "He was funny!" Carrie says. "He used to do terrible things to me onstage, belch and cross his eyes while I was singing." Debbie remembers how Carrie stopped the act dead, with reviewers calling her "a female Tom Jones." Gradually, Carrie acquired two sets of friends—those from school and another group from Las Vegas, dancers and the like who were older than she was.

When Carrie was fifteen, Debbie starred in a revival of the old stage musical *Irene* and put her into the chorus. Carrie sang in the show and danced, but with great difficulty. "I was hilariously bad," Carrie says, "because my legs are not connected to my hip sockets like most people's are—they're only joined by cartilage. And my feet don't turn out as they do in ballet; I have the perfect turn *in!* That's good for nothing except for doing grotesque things with my legs. It was a major joke around the theater," she remarks, "but everybody helped me."

Though she was a working professional, responsible for being in specific places on time and learning routines, she still felt herself a child. "It was like being two different people all the time," she says. "I wanted to accelerate things to prove I could keep up with the others, even though they were in their twenties. I never realized there were so many talented people. I made myself grow up and be 'sophisticated' to be more acceptable to adults—instead of letting it happen. I just watched and saw what they would like and became that way. You cannot do that in all areas. Later on you notice that you've left a lot of things undone. Like going to the senior prom."

Touring interfered with her schoolwork. "I dropped out in the tenth grade," she says. "Slid out, really. It was a gradual descent. I was rehearsing during the day, doing the show at night, taking class by correspondence. But they were doing all the corresponding." Carrie is still preparing to take an equivalency test for her high school diploma. "Someday I want to go on to college," she explains. "I want to bang lockers and pass notes and go to ball games before I'm too old. I just want the whole experience so when somebody asks me about Greek philosophy, I have some amazingly incomprehensible esoteric retort. I'm not illiterate. I've read many books. I just don't have any education in certain areas."

Carrie, who has written some poetry, names Dorothy Parker, a poet and wit of the twenties, as her favorite author. She gleefully recalls a telegram Parker sent to a friend having a baby, which read, "We all knew you had it in you." "I should have been born in the twenties," Carrie says, "when terrific authors like Benchley, Hemingway and Scott Fitzgerald were around.

"I really want to go to school now," she continues, "not like when I *did* go, when I became very skilled at getting out of class. Forging the nurse's signature, parents' signatures, pretending to be my mother on the phone calling in that I was sick. Most kids who goofed off didn't do anything—the girls got married eventually, which is a kind of dropout job. You don't need much education for that. Todd, who runs a sound truck now and records rock concerts, dropped out of high school too, but he finally got his equivalency."

Many of Carrie's classmates wanted to be actors or actresses or models. "In Los Angeles," she explains, "it's all in what you look like. 'What a great dress!' 'Where did you get that *(continued on page 178)*

HOLLYWOOD GIRL

continued from page 177

purse?' Sometimes a little bit of ambition rubs off, and they go to dance or acting class so they can say, 'I'm an actor.' They have to be much braver to do something because the temptation not to is so strong with your family subsidizing you."

After Carrie dropped out of *Irene* because of tonsillitis, she was recommended to Warren Beatty by a mutual friend for a part in his movie *Shampoo*. "I didn't know if I was any good," she says, "but once you go in for an interview, you're on your own." Beatty cast her in the part of a fifteen-year-old who propositions him in no uncertain terms. He remembers her as having "enormous energy, an unexpected mixture of ingenuousness and maturity—and a delightful sense of humor."

When the *Shampoo* script arrived, Carrie says, "My father read it and laughed. He was a bit incredulous. My mother wanted the language to be varied a bit, certain words replaced. But that wouldn't have been the same." Carrie's role took her less than two weeks on the set, but however brief her part, she made a big dent. The *New York Times* reviewer wrote that she made a "deft, cool debut as a hostile adolescent." "A good way to get your feet wet," Carrie says.

After the film she went to live in London for a while to attend the Central School of Speech and Drama. "In America, they work on your emotional life in acting class; a lot is improvisational. In England, they're interested in exterior training, the voice, how you walk."

She celebrated her eighteenth birthday in London with a gala party. "Everyone had to come as their favorite dead person," she says. "It was terrible, but it was fun. Once some of us from the States gave a party in honor of Aunt Jemimah's birthday and had the English students convinced that it was an actual holiday back home. But it was still Actorsville." Attending school in England cost a lot, so she eventually decided to return to New York.

"Carrie wants to prove herself as a dramatic actress," Debbie says. "We're not in competition; we have entirely different talents. She has a very big voice like her father's, unlike mine. She's a terrific kid."

"I have no desire to follow Mother about on a professional level and be Debbie Reynolds' daughter," Carrie says. "I want a singing and acting career, but getting onstage as a singer frightens me now. If you act, you have a script. If you sing, you're on your own. It's an amazingly courageous thing to do, and I respect my parents for doing it. I just haven't found a way of doing it on my own yet. The way I was going, I'd have ended up as an opening act in Las Vegas like so many others, little babies standing up there in sequins, holding a microphone. The idea of somebody my age doing a nightclub act is bizarre!

"I'd rather be good than successful," she says. "I could make a choice and say I don't want to be part of all this, but that would be silly. I don't know what else I would really be equipped to do. I like the world of show business. It's really the only thing I know."

. . . SELF-HYPNOSIS . . .

continued from page 158

overcome bad habits, block out pain or just relax.

"You've got to *believe* in self-hypnosis," he added. "The only thing that keeps some people from mastering this skill is a lack of belief. If you believe, then you'll be able to do it!"

The next morning I saw Andy in his room, staring dejectedly out the window.

"What's the matter with you?" I asked.

"My suggestions don't work."

"Why? What have you tried?"

"I wanted to jump across that big creek on the way to school." He screwed up his mouth and looked at his wet sneakers.

Trying not to laugh, I reminded Andy that our teacher had said a person shouldn't make unrealistic demands of self-hypnosis.

When our hypnosis classes ended, I practiced the technique but with no real results. Then I had one of those awful days at school when everything goes wrong, and by the time I got home, I had a dilly of a headache. I decided to hypnotize myself, following the teacher's directions to the letter, telling myself that I felt no pain. But the headache got worse. I had failed! The whole class was a waste of time, I complained to Mom.

"Try it again, Betsy," she urged, rubbing her fingers over my forehead. "Tell yourself the pain is flowing into my fingers."

I sat up, counted to ten and sank back in the chair, relaxed. In a minute, the pain was gone, and I counted to five to wake up.

"It worked, but *you* did it," I said.

"But you gave yourself the suggestion that the pain would disappear. You really did it yourself," she said. "Remember the key. You have to believe to make it work."

Later I had another chance to try the technique when Andy and I were tossing a football back and forth. He threw me a high one, and as I reached to catch the ball, I rammed my elbow on the corner of the garage, feeling the pain clear down to my fingernails.

"Try hypnosis," Andy suggested.

"It hurts too much!" I cried, hopping around holding my arm. But finally I sat down and began to count. I told myself the pain was being absorbed by the grass—and it worked!

Soon classes began again, and Mom, Andy and I enrolled as "advanced students." I really enjoyed hearing about other people's experiences with self-hypnosis. One man insisted his arthritis didn't bother him anymore. A woman who had suffered for years from insomnia said she now slept like a baby. A teen-age boy said his grades had improved.

I had just decided I was going to try to improve *my* grades—and reading speed and memory as well—through self-hypnosis, when my mother came up with a better idea. My orthodontist had given me the verdict a month before that I would have to wear braces, and because my mouth was very small, he would have to remove some teeth. "Here's your golden opportunity, Betsy!" Mom grinned. That look was back. "Wouldn't you like to have your teeth pulled without an anesthetic!"

"Oh, no, you don't! It's one thing to hypnotize myself out of a headache, but I don't know about having teeth pulled!"

She shrugged. "It's up to you."

I wanted to be unconscious, thank you. I went to my room, flopped onto my bed, and stared at the ceiling. I remembered what a mess my older brother had been when he had had two teeth taken out. He bled a lot and stayed in bed two days.

But I kept having that nagging feeling that I should at least try. "I do believe in hypnosis. I *do* believe it'll work," I told myself determinedly. The next day Mom called the dentist, who was equally fascinated by the idea—and even gave my instructor permission to film the operation!

On the great day I sat in the car and decided what suggestions to give myself: no pain, no bleeding. I would enter the trance as soon as my head touched the back of the chair, and I would awaken when the dentist said the operation was over. There would be no discomfort. I repeated each suggestion three times—no chance of missing one!

My instructor's camera was whirring when I entered the office; I automatically smoothed my hair. The dentist directed me to the chair and told me to begin. As soon as my head touched the headrest, my eyes closed, and I relaxed. I felt great. My arms slid off my lap and hung limply.

"Ready so soon?" the dentist asked. "Okay, open your mouth."

I felt a sort of pressure as he grabbed a tooth with the pliers, but I also felt like I was floating. He held my head and yanked, and I felt a pulling sensation when the tooth came out. That one was easy, but with the next one I heard a loud crack and grinding. No one had told me there would be noise! "Hurry," I thought. "*Hurry!*"

The dentist talked as he worked. "I learned hypnosis in dental school and once hypnotized a patient. But it took her half an hour to do what Betsy did in minutes.

"From a dentist's point of view this is an ideal operation. There is no concern over possible allergic reaction to anesthetics, no swelling or shock, little bleeding! You're doing just fine, Betsy. Now I need a few minutes to do the stitches."

I felt a tickling sensation as the doctor sewed my gums. "Okay, we're done—you can wake up now!"

I opened my eyes. The camera was still whirring, and my instructor was grinning.

"It's over," I said to myself, as Mom helped me into the car. She was beaming.

"I'm afraid we forgot to warn you about the noise," she said. "You could have given yourself a suggestion about that too, had you known."

That night Mom told me that the dentist had decided to remove all eight teeth at one time when he realized how well I was doing under hypnosis. I was only half paying attention to her though, because I could feel a headache coming on—the result of a very eventful day, no doubt! But I did feel a little better about losing those eight teeth—I figured the dentist knew what he was doing. Besides, having eight teeth pulled without anesthesia is pretty impressive!

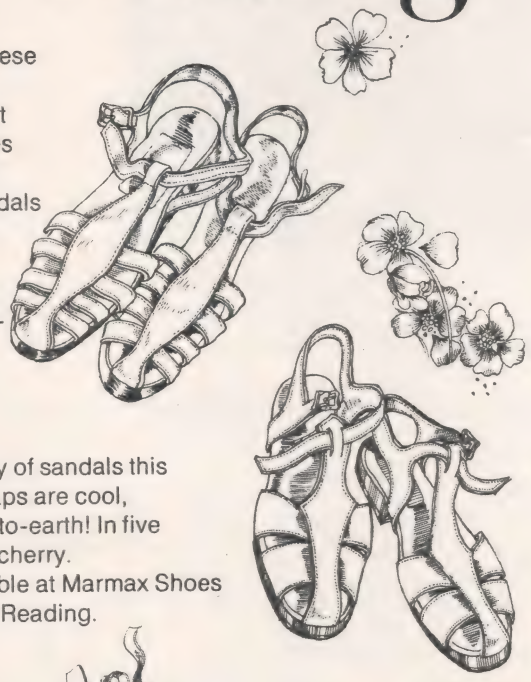
I had proved something that day. Not just that self-hypnosis works—other people have done that. More important, I had learned that if I believed in something hard enough, I could make it come true for me.

"I don't think I'm getting that headache after all, Mom." I grinned. "And I'm kind of hungry. Is there any cheesecake left?"

FASHION

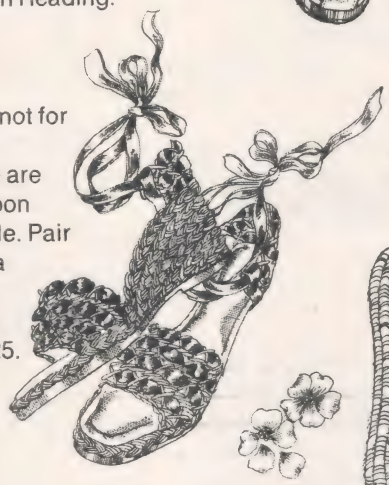
Feminine Footing

Fancy-free is the feeling of these feminine little sandals. All are perfect to pair with the soft summer looks shown on pages 129-137. For city walking, try kicky canvas fisherman's sandals with a sling-back and rubber wedge sole. In yellow and other pale colors. By Goody Two Shoes; $30. These, available at Fiorucci, New York.

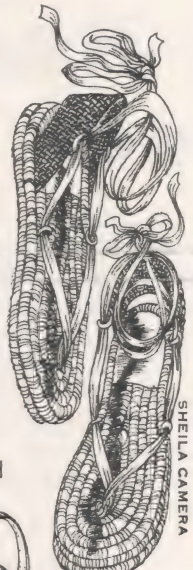


Flat is where it's at in the way of sandals this summer. These leather T-straps are cool, comfy and undeniably down-to-earth! In five terrific colors, including wild cherry. By Miss Capezio; $23. Available at Marmax Shoes in Metuchen and Boscov's in Reading.

Give yourself a lift: If flat's not for you, go with espadrilles with a higher wedge. These are of macramed rope with ribbon weavings that tie at the ankle. Pair them with a white outfit for a snappy touch. Red, navy and other colors. Step One Transcontinental Shoes; $25. At Bloomingdale's in New York, and at Stix, Baer & Fuller, all stores.



Go peasant with jute sandals. To keep them on your feet: a canvas heel strap in black, red or purple and a matching shoelace thong to tie at the ankle or wrap around the leg. These, by Unisa; $18. Available at Stewart Ross–Stone Free in New York and at Cyrk in Oklahoma City and Maxfield Bleu in Los Angeles.



SHEILA CAMERA

Shine on in barely there sandals with patent-leather straps. They're flat-as-a-pancake and supertrim. Wear them to accent an eyelet-and-lace outfit or to dress up pants—you can't go wrong! In green, black, other colors. By Capezio; $28. At Lord & Taylor, New York; I. Magnin, all stores.

. . . PARTY

For more information about the merchandise shown on pages 168-171, write to the addresses below:

Pages 168-169: Red-and-white Checkerboard Square Con-Tact Brand self-adhesive plastic (69¢ a yard) available at leading variety stores. Work table (30 by 60 inches, $89), from The Door Store, 210 E. 51st St., New York 10022. Maps used as table covering, courtesy of Texaco. Cork wall map of the United States by Manton Cork Corp., available at local stationery stores. Oak block serving tray (10 by 21 inches, $24.95) by Lauffer, Belmont Drive, Somerset, N.J. 08873. Pottery salt cellars shown holding condiments (each 70¢), from The Pottery Barn, 117 E. 59th St., New York 10022. Wooden caddy ($9), from Basketville, RFD 1, Putney, Vt. 05346. Wooden traffic signs (set of eight assorted signs, $6.50), from Reeves International, at fine toy stores. Plastic knives and forks (package of twelve, 59¢) and paper plates (package of eight, 75¢), from Azuma.* Dinner-size paper Hamburger design napkins (package of twenty, $1.50) by The Paperworks, at Macy's Cellar, New York. Storage Susan shown holding cookies (comes with rotating base and multicolored lids, $7.98 postpaid), from Lillian Vernon, 510 South Fulton Ave., Mount Vernon, N.Y. 10550. Frisbees shown holding paper plates by Wham-O Mfg., at toy stores. Loaf of Bread wooden "slice" snack plates (eight to a "loaf," $15 postpaid), from Ambidextrous, 8 W. 19th St., New York 10011. Ramekins with handle (with lid, each $2.39), from Azuma.* Beaded Antique stainless steel spoons (five-piece place setting, $25) by Towle, 260 Merrimac St., Newburyport, Mass. 01959. Service for Twelve entertainment set (includes 4½-quart glass basket with handle, ladle and twelve 8-ounce glasses; $29.95) by Anchor Hocking Corp., at major department stores.

Pages 170-171: Sherbert pattern green, yellow and orange wallpaper ($11.95 a roll), from the Tastemakers collection, James Seeman Wallcoverings, at paint and department stores nationwide. Butcher-block work table (24 by 60 inches, $162) and butcher-block shelves (8 by 24 inches, each $13.40), from Brauner Butcher Block, 298 Bowery, New York 10012. Chrome wall standards ($1.25 a foot) and brackets (each $1.45), from The Door Store, 210 E. 51st St., New York 10022. Leek kitchen towel shown mounted on artist's stretcher frame, from the Perla Meyers Seasonal-Kitchenwear collection by Martex WestPoint Pepperell, at Saks Fifth Avenue, New York. Five-piece Food Saver set shown holding candy ($18.60) and red pitcher (2-quart size, $8) by Copco, at Bloomingdale's, New York. Peanut Butter Maker ($19.95) by Salton, at Gimbels, New York. Red, yellow and orange enamel pots (with lid, each $1.98), from Azuma.* Orange stacking pitcher ($1.79) by Rubbermaid, at leading department stores. Glass salt and pepper set ($3) by Wheaton Glass, at leading department stores. Condiment basket with handle shown holding napkins ($7), from Basketville, RFD 1, Putney, Vt. 05346. Eat, Eat, Eat pattern cotton napkins (each $1.65) by Fallani & Cohn, 14 E. 38th St., New York 10016. Yellow and red plastic strainers (each $1.98), from Azuma.* Green plastic serving platter shown holding cold cuts ($5) by Heller Designs, at Macy's, New York. Orange soup/cereal bowl and salad plate (each $2) by Heller Designs, from The Pottery Barn, 117 E. 59th St., New York 10022. Straw trivet (99¢), from Azuma.* First Colony silver plate (five-piece place setting, $22.50) by Oneida, Ltd., Oneida, N.Y. 13421. Wooden peg rack (holds eight dishes, $6), from Manhattan Ad Hoc Housewares Co., 842 Lexington Ave., New York 10021. Contrariwise china dinner plates (five-piece place setting, $24.95) by Denby, Ltd., 10880 Wilshire Blvd., Los Angeles, Calif. 90024. Orange plastic colander with handle ($1.49) by Rubbermaid, at department stores. Photo, page 171, lower right: Orange folding serving tea cart ($49.50) by Otto Gerdau, 82 Wall St., New York 10005. Yellow Osterizer blender ($39.95) by Oster Corp., at most major department stores. Oak board (7 by 8 inches, $7.95) by Lauffer, Belmont Dr., Somerset, N.J. 08873. Paring knife ($2), from The Pottery Barn, 117 E. 59th St., New York 10022. Yellow enamel colander ($6), from Knobler, at Thoughtfulness Gallery, 90 William St., New York 10038. Snoopy juice set (juice container, four glasses; $5.50) and Snoopy Beverageware set (eight 11-ounce glasses, $8) by Anchor Hocking, at major department stores. Orange plastic dishpan holding cold drinks ($2.29) by Rubbermaid, at leading department stores. Red pitcher and pitcher with yellow lid (one-quart size, each $5) by Copco, at Bloomingdale's, New York. Kartell Gourmet collection green bowl (set of three, $25) and green Catch-All tray ($5.50), from Beylerian, at Bloomingdale's, New York.

*Azuma, 415 Fifth Avenue, New York 10016.

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For special occasions—a prom, graduation—a floaty white cotton gauze dress with hand-embroidered pastel flowers and delicate lace touches. Sizes 5-13; $28.95. The Smuggler, Dept. SE75, Box 1211, South Lake Tahoe, Calif. 95708

An entertaining idea: three laminated vinyl trays, designed by Vera, with white ferns and butterflies on terra cotta, green or brown. (These make wonderful bridal shower gifts.) Small (7 inches long), $4; medium (12 inches), $8.25; large (17 inches), $10.50. The set, $20.50. Walpole's, Chestnut Hill Mall, Chestnut Hill, Mass. 02167

To order by mail, see page 191

Here comes the sun, and there you are in a novel pair of rimless specs with scalloped edges. Lenses come in your choice of brown, blue, gray, green, pink or lavender. With soft carrying case; $5.50. Marilyn, Box 306, Yonkers, N.Y. 10705

Bird basket from mainland China opens to store goodies inside. Lacquered straw bird has a red wood beak and feet and stands 6 inches tall; $8. Azuma, Dept. S, 415 Fifth Ave., New York 10016

The soft look: a flower-sprigged lightweight cotton smock dress with a tie belt (worn prettily here in her hair). Print in fresh green or blue with white; sizes S-M-L; $19.95. Sweet Willy, Dept. SE-5, 114 East 32nd St., New York 10016

Fruit-full hair ornaments: Pick apricots, lemons or bunches of grapes—they're real oldies from the thirties, in lusciously colored celluloid, made into barrettes. A pair; $5. Medusa, 1207 First Ave., New York 10021

More on page 182

Lavish yourself with glamorous jewelry for only $2.49*!

Start your stylish jewelry collection today for only $2.49, special introductory offer.

Sample of our classic selections.

*Introd. offer ends June 30, 1977.

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Please allow 6-8 weeks for delivery. **NOTE:** we'll request your finger ring size and earring type at first mailing.

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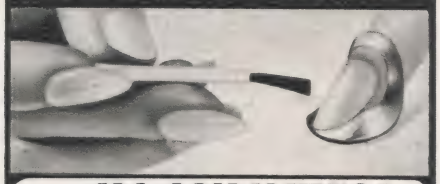

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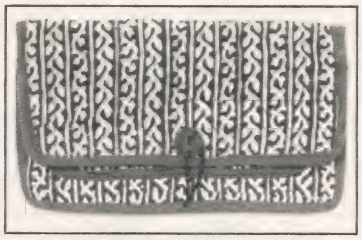
SHOPWISE

"Hang in there." That's the message printed under the arm of this muscle-sleeve T along with another touch of whimsy—a monkey hanging in there. Pale blue, yellow, red, beige, or white with black; S-M-L; $7. Louise Linden Co., 153 East 57th St., New York 10022



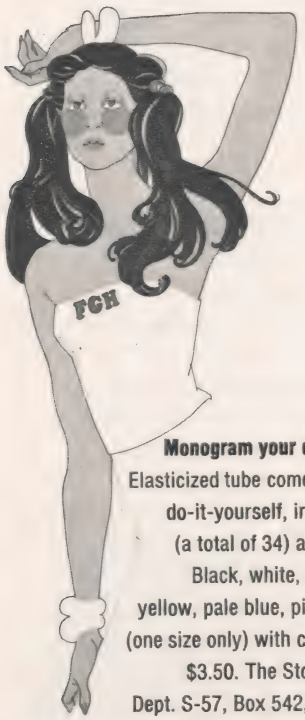
Quilted envelope in bright blue and white hand-block-printed cotton with outer pocket, wooden button closing. Bag, 9½ by 5½ inches; $4.98. Azuma, Dept. S., 415 Fifth Ave., New York 10016

Rings on your fingers . . . lots of them if you like, because they're only $1.25 each! Gold-tone metal bands from Ecuador are set with colored glass. Specify small or large size. Putumayo, 143 E. 73rd St., New York 10021

To order by mail, see page 191

Beauty bonus. Everything you'll need to apply all your makeup—moist or dry: red sable and natural-bristle brushes, the finest foam applicators, a face brush in super-fine nylon for precise lining and shaping, subtle shading. Six in a flat purse-size case; $5.50. Lillian Vernon, Dept. S5E, 510 S. Fulton Ave., Mount Vernon, N.Y. 10550

The look of hand-carved ivory is perfect with romantic summer fashions: pendant on a "gold" chain 12 inches long, bangle bracelet and tiny hoop earrings with stainless steel posts. Each $3; all three, $8. MDK Products, Box 9306, Providence, R.I. 02940



Monogram your own tube top. Elasticized tube comes with a sheet of do-it-yourself, iron-on letters (a total of 34) and how-tos. Black, white, navy, red, yellow, pale blue, pink or green tube (one size only) with contrasting letters; $3.50. The Stone Printer, Dept. S-57, Box 542, New York 10023

More on page 184

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Beautiful, white Florida beach sand is captured forever in transparent dangles to wear as a necklace, bracelet or earrings. Necklace comes with an 18" gold color or silver chain that will not tarnish and the earwires are super hypoallergenic. These new SANDANGLES™ make the perfect jewelry accessory for your summer wardrobe.

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Super Sun-Look. Cool and provocative top-side ties-so easy to wear with either the Boxer Shorts or the Sun Country Pants. Soft terry velour fabric... Vanilla/chocolate brown trim or chocolate brown/vanilla trim. Sizes: S-M-L. $8.95. #145

#143

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Demure Lace. This exquisite top, with tie front, can be worn on or off the shoulder. Worn with shorts, slacks or skirts it will be a beautiful addition to your wardrobe. Colors—natural and pale blue. Fabric—cotton blend. Sizes: S-M-L. $8.95.

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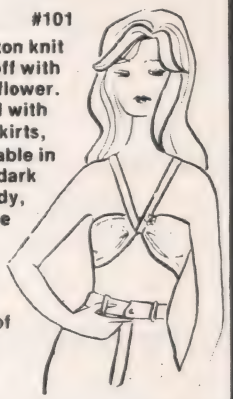

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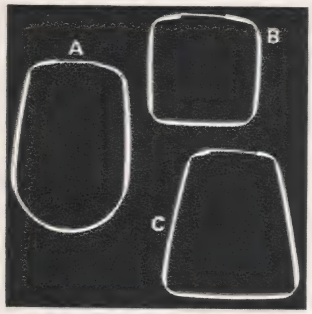

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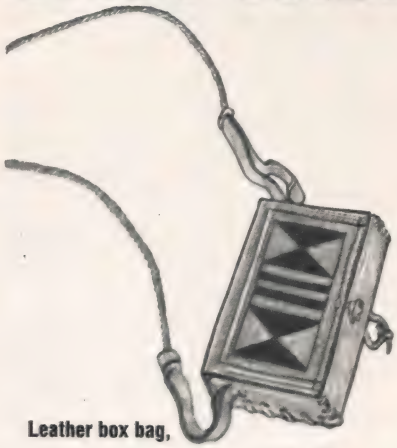

Leather box bag, hand-painted and embossed by craftsmen in Cameroon. Rust leather bag with black painting (each design is unique) measures 3¼ by 4¼ inches and has a braided leather shoulder/waist strap; $9.50. Toast and Strawberries, 2009 R St. N.W., Washington, D.C. 20009

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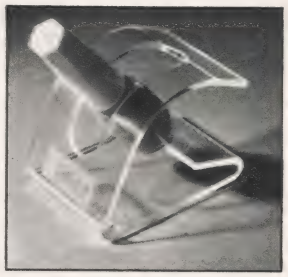

A neat manicure trick: The Tilter holds your nail polish bottle (fits most popular brands) at just the right angle to prevent spills, coat brush evenly with polish. Clear plastic Tilter; $2.25. Cosmetic Designs, Box 511, Minneapolis, Minn. 55440

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What's better than walking on air? Walking on a doughnut hole.

The Doughnut from France by Christian Vermonet: 100% polyurethane in amber, red, blue, brown, white, yellow, green. Whole sizes 5-10, medium width. Specify 1st and 2nd color choices. Plus $1.50 postage and handling. No COD. 10 day money back guarantee. $20*

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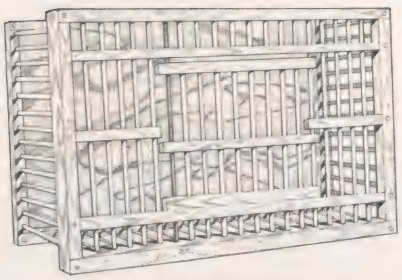
A real fisherman's tackle bag to carry your lunch, books—all your gear. The bag is sturdy and lightweight, of waterproofed natural cotton duck reinforced with brown leather. With two inner compartments, two outside pockets and an adjustable khaki webbing shoulder strap; 15 by 5¼ by 9 inches; $17.50. L. L. Bean, 55 Main St., Freeport, Me. 04033

To order by mail, see page 191

The new tunic—side-tied, in denim with whimsical appliqués of flowers and lacy butterflies. Sizes S-M-L; $16.95. White drawstring pants are cotton gauze. S-M-L; $9.95. Superstar, Dept. S75E, 101 Bingham Drive, San Marcos, California 92069



What do you do with a chicken coop? Are you kidding? You can hang one or two or three on the wall—they're great for holding plants, books, dolls, just about anything. Wooden coop (choose pine or oak) measures 24 by 36 by 12 inches; $19.95. Cordell Enterprises, Dept. 17-M, 1622 W. Morse Ave., Chicago, Ill. 60626

More on page 186

Acne away

See immediate results with my simple solution to the problem of enlarged pores and acne. Our Nature Born Oatmeal & Bran Complexion Soap blots up excess oil as it soothes irritated skin. Our special imported buffing cloth sloughs off the upper layer of skin, reducing pore size and allowing healthy new skin to appear.

Please send _____ "Acne Away" kit(s). Enclosed is my _____ check _____ money order for _____. $3.95 each plus 25¢ postage and handling for each kit ordered.

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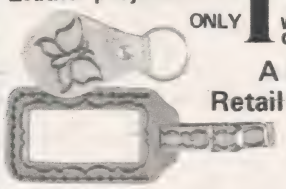

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T-shirt with a twist: cotton knit in white with a pretzel on the front. Sizes S-M-L-XL; $5.50. Howard House, Dept. 746, 30 East 42nd St., New York 10017

Marathon mugs: great for after-the-game parties or for brunch before the tennis match. Each black and white china mug has a different sneaker motif on it. A set of four mugs (11-ounce capacity), packed in a shoe box; $10. Robin Importers, 510 Madison Ave., New York 10022

To order by mail, see page 191

Look again. An anamorphic picture (painted to fool the eye) makes a doubly puzzling jigsaw. After you finish the puzzle, you roll the enclosed sheet of mirrored plastic, and place it in the center—the distorted image pops into perspective. Diameter, 20 inches; $9.75. Harry Abrams Inc., Dept. LTF, 110 East 59th St., New York 10022

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Throw a popcorn party. Just fill this old-fashioned black steel corn popper with unpopped corn and a bit of oil, set on stove and turn crank to prevent burning. With how-tos and a pound of Vermont Bear's Paw Popcorn; $12.95. The Vermont Country Store, R.F.D. 4, Weston, Vt. 05161

More on page 188

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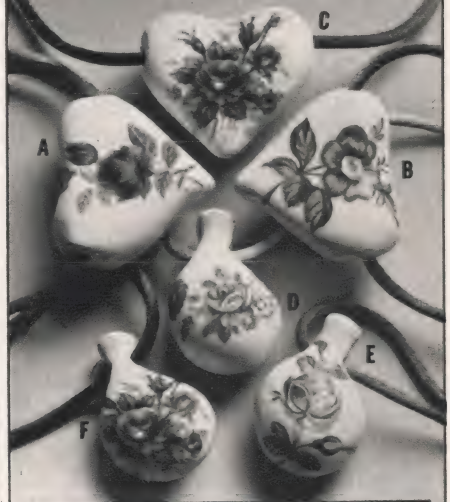

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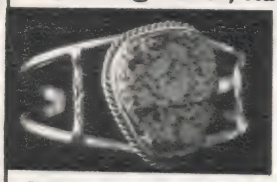

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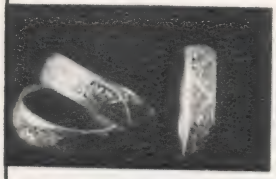

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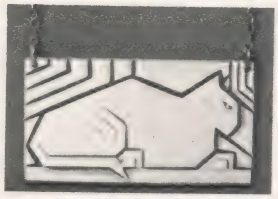

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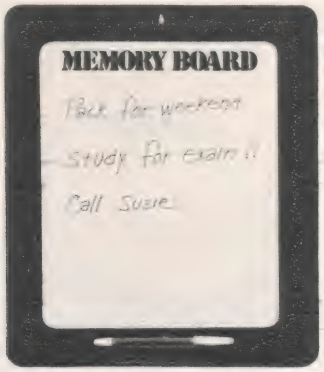

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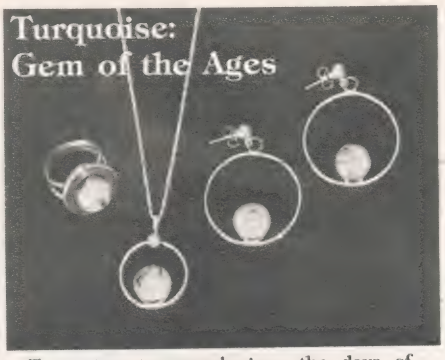
More on page 190



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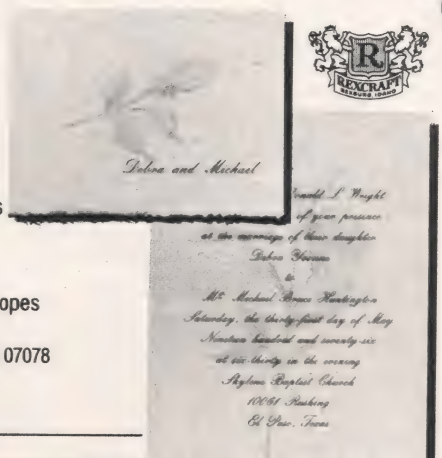

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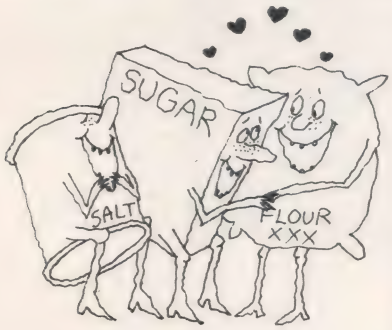


Cupidity

In the spring my boy friend's fancy turns not to love—but to cookies! He devours my chocolate chippers by the batch, while I slave in a hot kitchen for hours.

After the fiftieth dozen, I'm delirious and given to flights of fantasy. Giggling, I pour Sugar and Flour (a delightful couple) into a bowl. They mix splendidly—until the arrival of Salt and Soda (apparently, Sugar suspects Flour of having a fling with Salt, and Flour thinks Sugar is seeing too much of Soda). Slithering in and encouraging these suspicions, Egg causes the separation!

Horrified, Spatula and Spoon try to sweeten the embittered batter by mixing in Chocolate Chips. But the romance doesn't really start cooking until the Beaters, working at top speed, smooth out all the lumps, and cookie batch fifty-one pops into the oven!

Good grief—I think my hallucinations are getting out of hand, and all because of my boy friend. When this last dozen cookies is finished baking, I'm retiring my apron. All further requests for cookies will be answered with Pet Rocks!

—Shira Morrison, Summit, N.J.

Eleventh Hour

"Stay in bed!" I growl to myself. "Come on, you can do it this time. It's ten fifty-five at night, after all! Show some self-discipline, some willpower."

Twisting and turning, I promise myself an extra piece of bacon at breakfast and a new outfit for the dance—if I just don't give in to it.

"I can't stand it. I just have to, *I have to!*" I scream, as I jump out of bed, fly downstairs and snap the television on—just in time to catch the opening lines of *Mary Hartman, Mary Hartman!*

—Leslie Hollern, Bend, Oreg.

Booking It

At ten Stephanie is already an old hand at her craft, and photographer Jill Krementz focuses on this little ballerina in her book *A Very Young Dancer* (Knopf; $8.95).

Three days a week Stephanie works out at the barre in her classes at the School of American Ballet, in New York City. After taking lessons for four years, she is used to the hectic schedule of a dancer—hurried dinners before ballet class, hours of practice and the pain of sore feet and pulled leg muscles.

In her beautiful photographs of the ballerina, Krementz captures Stephanie's fine form and technique. But, of course, no one is perfect: David, Stephanie's instructor, keeps telling her to pull her stomach in!

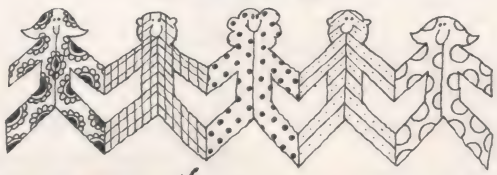
However, this is not so much a book about the rigors of ballet as it is a recounting of a little girl's excitement and joy in being chosen for a major role in the New York City Ballet's annual extravaganza, *The Nutcracker*.

After months of anticipation Stephanie and her friends hope that they will be selected for *The Nutcracker*'s big party scene. Looking back on the auditions, Stephanie admits she was scared—"and when I'm scared, I think I won't get picked." But when Stephanie does *emboîtés* across the floor, her instructor is so impressed that he chooses her for the principal role of Mary, the little girl who receives the wooden nutcracker for Christmas!

Opening night is described in detail. The wooden nutcracker turns into a prince and whisks Mary off to the Land of the Sweets, while the Mouse King, angels and the Sugar Plum Fairy all come to life—just as *A Very Young Dancer* will make the world of ballet come alive for you!

—Michelle Zeitlin, Madison, Wis.

Biased



You can never tell about some people;
you think they're not cut from the same cloth,
yet it turns out to be just a different pattern. **—Julie Klavens, Baltimore, Md.**

seventeen's Annual Fiction, Art and Journalism Contests

Fiction

Prizes: First prize, $500; second prize, $300; third prize, $200; plus six honorable mentions, $50 each.

How to enter: Stories should not exceed 3,000 words. Type (double-spaced) on one side of the paper only, with your name and address at the top of each page. You may submit as many stories as you like, but each story must be accompanied by a signed statement, certified by a notary public, attesting to your birth date (month and year) and to the fact that (1) no part of the story has been published before in any form and (2) the entire story is your original work. Keep a carbon copy of your story; it cannot be acknowledged or returned.

Judging: SEVENTEEN editors will evaluate stories on the basis of literary worth, originality, naturalness of dialogue, convincing characterization, quality of plot and suitability for publication in SEVENTEEN.

Art

Prizes: First prize, $500; second, $300; third, $200. Winners will illustrate the top three winning stories.

How to enter: Submit samples or slides of your work in any medium and of any size. Send work flat, and remove frames or protective glass. Enclose all samples together in cardboard or a portfolio with your name, address and birth date (month and year) on the portfolio and on the back of each work. Include a self-addressed postcard for notification of your work's arrival. Work will be handled with care, and reasonable effort will be made to return it if it is marked with your name and address, *and sufficient return postage is included.*

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Journalism

Prize: The winner will receive $200.

How to enter: In less than 850 words, write a humorous or serious news feature story about an actual event or person in your hometown. It must be typed (double-spaced) on one side of the paper only, with name and address at top of each page. You may cover anything from a new environmental movement to your next-door neighbor. You must have firsthand knowledge of whatever you report on, either by attending the event or interviewing or knowing your subject.

Judging: SEVENTEEN's editors will evaluate your story on the basis of how well you know your subject, clarity, vividness of presentation, suitability for publication in SEVENTEEN.

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Boys and girls at least thirteen and under twenty on July 1, 1977, are eligible to enter. Employees of Triangle Communications Inc. and their immediate families may not compete. Only original work that has never been published in any form may be submitted. Mark entries for Fiction, Art or Journalism Contest and send to SEVENTEEN, 850 Third Ave., New York, N.Y. 10022. *Entries must be postmarked no later than July 1, 1977.* SEVENTEEN cannot be held responsible for damage or loss. All decisions are final, and all of the winning entries will become and remain the sole property of Triangle Communications Inc. Winners' work will appear in the January 1978 issue of SEVENTEEN.

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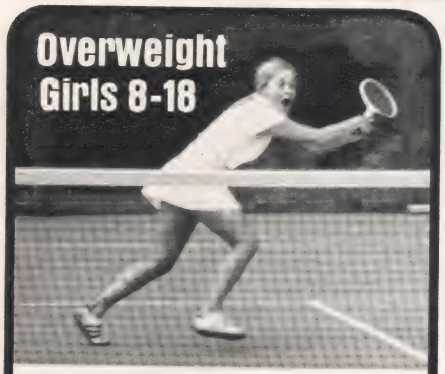

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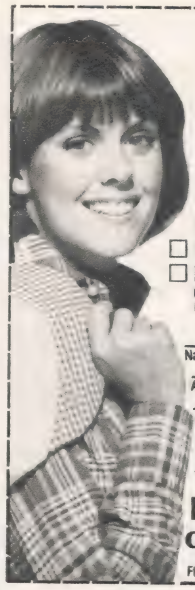

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many of the fashions and accessories shown on the cover and on pages 129-137, 152-153 and 160-167

Cover
Angelique stud earrings, $2: Macy's, New York.
Monet gilt chain, $4.50: Bloomingdale's, New York.
Page 129
Glenora skirt, 5-13, and tube top, S-M-L: Filene's, Boston. Skirt also at Lord & Taylor, New York.
Eva Graham bangles, each $2.50: Ann Taylor, New York.
Pages 130-131
Try Us white sundress, 3-13: Saks Fifth Avenue, New York; Filene's, Boston; Winkelman's, Detroit; Liberty House, Hawaii.
Bill Schiffer for Schiffer Aesthetics flower earrings, $4: Woolf Bros., Kansas City.
Amerikan Climax dress, S-M-L: Bergdorf Goodman, New York; G. Fox & Co., Hartford; Mam'selle International, Memphis; T. Edwards, Atlanta; Bullock's, all stores.
Pages 132-133
I. D. by Ship'n Shore camisole, S-M-L: Dayton's, Minneapolis. For more stores, write to Nancy Stone, Ship'n Shore, 1411 Broadway, New York 10018.
Rodger Robinson for Potential skirt, 5/6-13/14: Chappell's, Syracuse; Worth's, Winchester.
Offspring tank top, S-M-L: Bonwit Teller, New York; Wanamaker's, Philadelphia; M. O'Neil, Akron; Paul Harris, Indianapolis; Joseph Magnin, all stores.
St. Michel skirt, 5-13: Traci's, Great Falls.
Monet chain, $4.50, and stud earrings, $5.50: Bloomingdale's, New York.
Kaiser Accessories flower comb, $3: Bloomingdale's, New York.
Coro bangle, two for $5: Bullock's, all stores.
Organically Grown by Arpeja tank top, S-M-L: Woodward & Lothrop, Washington, D.C.; Mam'selle International, Memphis; Rich's, Atlanta; L. S. Ayres, Indianapolis; The Daisy, Omaha; Traci's, Great Falls; Bullock's, all stores.
Rodger Robinson for Potential skirt with eyelet-flounce hem, 5/6-13/14: Swing Low, New York.
Pages 134-135
Amerikan Climax top and pants, S-M-L: Macy's Herald Square, New York; T. Edwards, Atlanta.
Let It Shine comb, $4: Bloomingdale's, New York.
Capezio Ballet Makers toe ballet shoes, $8.50: at Capezio dance stores nationwide.
A Piece of Sunshine sundress, S-M-L: Macy's Herald Square, New York; Shillito's, Cincinnati; Foley's, Houston; Ups 'n Downs, all stores.
Tric Trac T, S-M-L: Vivien's, Palm Beach; Ultimo, Chicago; Tootsie's, Houston; Yarmo, Berkeley.
Organically Grown by Arpeja T-shirt, S-M-L: Woodward & Lothrop, Washington, D.C.; Jordan Marsh, Miami; Hudson's, Detroit; Harzfeld's, Kansas City; Foley's, Houston; Bullock's, all stores.
Hindu Kush pants, S-M: Henry Lehr, New York; T. Edwards, Atlanta; Porter's Possessions, Lincoln.
Cathy & Marsha for Catherine Stein bangles, each $3: Jay Jacobs, Seattle.
Pages 136-137
Sunbow sundress, S-M-L: Filene's, Boston; Morrison's Stores, Indianapolis; McKelvey's, Youngstown; Contempo Casuals, southern California; Ups 'n Downs, all stores.
Angelique bracelet, $4: Susie's Casuals, all stores.
Danecraft earrings, $6.50; Macy's, New York.
Sue Wong for Young Edwardian by Arpeja yellow sundress, 3-13: Gimbels, New York and Philadelphia; Filene's, Boston; G. Fox & Co., Hartford; Woodward & Lothrop, Washington, D.C.; Tapp's in Columbia; Hudson's in Detroit; L. S. Ayres in Indianapolis; Foley's, Houston; Nordstrom's, Seattle; Bullock's, all stores; Liberty House, Hawaii.
Lecour-Johnson bangles, each $2.50: for stores, write to Lecour-Johnson, 377 Fifth Ave., New York 10016.
Ruza flower comb, $5: Henri Bendel, New York.
Sue Wong for Young Edwardian by Arpeja pink sundress, 3-13: Filene's, Boston.
Pages 152-153
Jeri Morton camisole and shorts, P-S-M-L: B. Altman, New York; D. M. Read, Trumbull; Stewart's, Baltimore.
Tommies short nightgown, P-S-M-L: Abraham & Straus, Brooklyn; The Little Daisy, Oakland.
Jennifer Dale baby doll sleeper, 5-13: Adam, Meldrum & Anderson, Buffalo; Halle's, Cleveland; The Grand, Milwaukee; Meier & Frank, Portland; Buffums', Long Beach.
Pages 160-161
Going On shorts, 3-13: Stanyon Street, Turtle Creek; Virginia Crabtree, Raleigh; Rosalee Apparel, Calumet City; McRae's, Jackson.
Dexter boots, $48: at shoe and department stores.
Bonnie Doon socks, $1.75: B. Altman, New York.
L. L. Bean canteen, $3.25: for free catalog, write to L. L. Bean, 67 Main St., Freeport, Maine 04033.
Speedo maillot, 32-40: for stores, write to Speedo, 5203 S. E. Johnson Creek Blvd., Portland, Oreg. 97206.
The Lee Company overalls, waist 24-34: Goudchaux's, Baton Rouge; The Emporium, Eugene.
Bananas by Nancy Bossio polo, S-M-L: Strouss, Youngstown; Harzfeld's, Kansas City; Contempo Casuals, Los Angeles.
Kiffe canteen, $4: Kaufman Surplus, New York.
Dunham work boots, $20: Pandemonium, New York.
Pages 162-163
UFO jumpsuit, 3-13: for stores, write to UFO, 390 Fifth Ave., New York 10018.
Kiffe belt, $1.70: Morris Bros., New York.
Stuffed Shirt polo, S-M-L: B. Altman, New York; Carson Pirie Scott, Chicago.
Medalist-Ripon socks, $3.20: at most sporting goods stores.
Dexter boots, $40: at most fine shoe and department stores.
Stuffed Jeans shorts, 5-13: Bloomingdale's, New York; Filene's, Boston; Miller & Rhoads, Richmond; Goldsmith's, Memphis; Carson Pirie Scott, Chicago.
Alberoy polo, S-M-L: D. M. Read, Trumbull; Strouss, Youngstown.
Clarks boots, $25: Ralph W. Merian Shoes, New York.
Timex watch, $16.95: at most retail outlets.
Kiffe scouter canteen, $7: at sporting goods and army/navy stores.
I. D. by Ship'n Shore shirt and vest, 5/6-15/16: Young Sophisticates, Summit; The Cotton Patch, Burlington; Lantor's, Kennewick.
Turtle Bax shorts, 3-15: L. S. Ayres, Indianapolis.
Organically Grown by Arpeja polo, S-M-L: Mam'selle International, Memphis; Strouss, Youngstown; The Daisy, Omaha; Traci's, Great Falls; Bullock's, all stores.
Pages 164-165
Market Wild West romper, 3-13: Strawbridge & Clothier, Philadelphia; Garfinckel's, Washington, D.C.; Higbee's, Cleveland; Ups 'n Downs, all stores.
Miss Ingenue T-shirt, S-M-L: Argersinger's, Gloversville; D. W. Adams, Augusta; Meis Bros., Terre Haute; Armstrong's, Cedar Rapids.
Accessories Place hat, $5: The Jones Store Co., Kansas City.
Omega pouch, $12: Lord & Taylor, New York.
Timex watch, $15.95: at most retail outlets.
L. L. Bean compass, $13.50: for free catalog, write L. L. Bean, 67 Main St., Freeport, Me. 04033.
Tric Trac T, S-M-L: Vivien's, Palm Beach; Ultimo, Chicago; Tootsie's, Houston; Yarmo, Berkeley.
Happy Legs shorts, 5-13: Mam'selle International, Memphis; Rich's, Atlanta; The Daisy, Omaha; Traci's, Great Falls; Bullock's, all stores.
Kiffe musette bag, $6.95: Morris Bros., New York.
Pages 166-167
Wrangler Sportswear shirt, 30-38, and jeans, 3/4-17/18: at Wrangler Ranch stores nationwide.
Bowman Trading Company gloves, $4: Fiorucci, New York.
Georgie Porgie shirt, 5-13: G. Fox & Co., Hartford; Polsky's, Akron; Braun's, Minneapolis; Neusteters, Denver.
Ms. Lee (division of H. D. Lee) jeans, 3-13: Lester's, Chicago; Barnstable's, Kansas City; Langston Co., Oklahoma City; The Palace Place, Ukiah.
Famolare boots, $50: for stores, write to Famolare, 4 West 58th St., New York 10018.
Foster Grant sunglasses, $5: at drug and variety stores and supermarkets.

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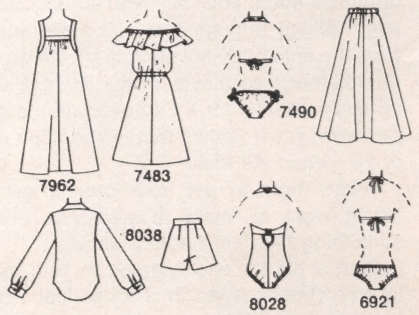
Pattern and fabric information for the fashions on pages 42 and 148-151

Simplicity pattern 7962, $1.50. Sizes 8-16. Dress requires 2⅞ yards of 45-inch fabric.
Simplicity pattern 7483, $1.50. Sizes 8-16. Dress requires 2⅝ yards of 45-inch fabric.
Simplicity pattern 7490, $1.50. Sizes 6-16. Bikini requires 1¼ yards of 45-inch fabric; skirt requires 2¼ yards of 45-inch fabric.
Simplicity pattern 8038, $1.75. Sizes 10-16. Shirt requires 1¾ yards of 45-inch fabric; shorts require ⅞ yard of 45-inch fabric.
Simplicity pattern 8028, $1.75. Sizes 6-16. Bathing suit requires 1⅛ yards of 60-inch fabric.
Simplicity pattern 6921, $1.25. Sizes 6-14. Bikini requires ⅞ yard of 45-inch fabric.
Unless otherwise indicated, yardages are approximate for size 10. Simplicity patterns are available in stores from coast to coast. To order by mail, send check or money order (no cash), size and pattern number(s) to: Simplicity Pattern Company, Dept. WD, 901 Wayne Street, Niles, Michigan 49121. *Prices slightly higher in Canada.*



Valtex cotton: for stores, write to Valtex, 119 W. 40th St., New York 10018.
Concord cotton: for stores, write to Concord, 1411 Broadway, New York 10018.
Carletex cotton: for stores, write to Carletex, 1451 Broadway, New York 10036.
Wesco-Reltex cotton: for stores, write to Wesco-Reltex, 1410 Broadway, New York 10018.
Beaunit Antron/Lycra: for stores, write to Beaunit, 261 Madison Ave., New York 10016.
Ameritex cotton: for stores, write to Ameritex, 1407 Broadway, New York 10018.

ARTICLE

by Dan Carlinsky

Who Am I?

Was your second cousin a European count or your great-aunt a gypsy? Tracing your roots can help you uncover fascinating family facts

Do you know who you are?

Few of us can trace our roots or family tree back more than two or three generations. But lately, thousands of Americans have become interested in learning more about their origins. So they've taken up *genealogy,* the study of ancestry.

Genealogy is not just for the rich and famous—it's for everybody. Last winter more than one hundred thirty million people, over the span of a week, watched the TV dramatization of Alex Haley's book *Roots,* in which the black American traced his ancestors back to a small village in Africa. This enormously successful program provided further impetus for many blacks, as well as whites, to research their past. Many young Jews, after seeing the play and movie *Fiddler on the Roof,* were intrigued by the idea that just as Tevye's family was forced out of Russia, their ancestors might have had to leave their communities. Many other groups, too, have gotten the "roots" bug following the Bicentennial.

The teen years are probably the best time to start a family tree. Chances are at least two or three of your grandparents are still alive, and maybe even a great-grandparent, who could provide you with information. Talking or writing to family and friends is the best way to begin.

In ferreting out all the facts, you'll unearth a wealth of details about your family's saga. Sifting through a box of dusty letters from the attic or discovering that your great-grandfather was mayor of his town or that an uncle worked for a European prince and princess, you'll realize that history isn't dull at all—when it's about you.

Here's how to get your project going: You'll want to make a pedigree sheet something like the diagram above.

Start a file for each person in your family tree (fresh pages in a loose-leaf notebook will do). Write everything down. Most serious genealogists insist on verifying everything with at least two sources.

When you go back more than two generations, the going gets rough. Was Great-Grandpa born in 1883, as your mother says, or in 1885, as Grandma recalls? Memories can be faulty and even written records can be mistaken. It will be up to you to verify.

How? Find out if there is a family Bible. Often births, marriages and deaths are recorded there. Look for old diaries, passports, wills, birth certificates, luggage tags, letters, scrapbooks, naturalization papers.

If these types of documents aren't available, rumors sometimes prove helpful. Ask your parents and grandparents to tell you what they remember about their parents and grandparents. Jot down names, dates and occupations. Ask about their early homes, neighbors—about anything and everything. It's a good idea to have your relatives look through the family album as they talk. Old photos ignite memories.

Listen carefully as relatives reminisce at family reunions. Keep a list of which relatives have family mementos, so you'll always know where your sources are.

Constantly you'll hear, "I don't recall that. Why don't you ask Aunt Matilda?" Follow up every lead, in person or by letter.

Immigrants often traveled with groups of families from the Old Country, so if your family came to America in the recent past, it's a good idea to talk to descendants of others in the group. Old friends may report, "Your grandfather and mine came over from the same little village. Mine was a shoemaker, yours was a tailor . . ."

For good outside sources, cemeteries (tombstone inscriptions), church and school registries, state and federal census records are useful. You may find Grandpa's will on file in the town or county clerk's office.

Local libraries sometimes have old phone books, city directories and back issues of newspapers. You may want to visit the libraries in the nearest big city. If so, it would be wise to take a note from a parent or teacher. Some materials are off limits to all but serious scholars.

If all you know about Great-Grandma is that she died in a flood—say, in Pittsburgh in 1912—newspapers from that year might help you come up with the exact date.

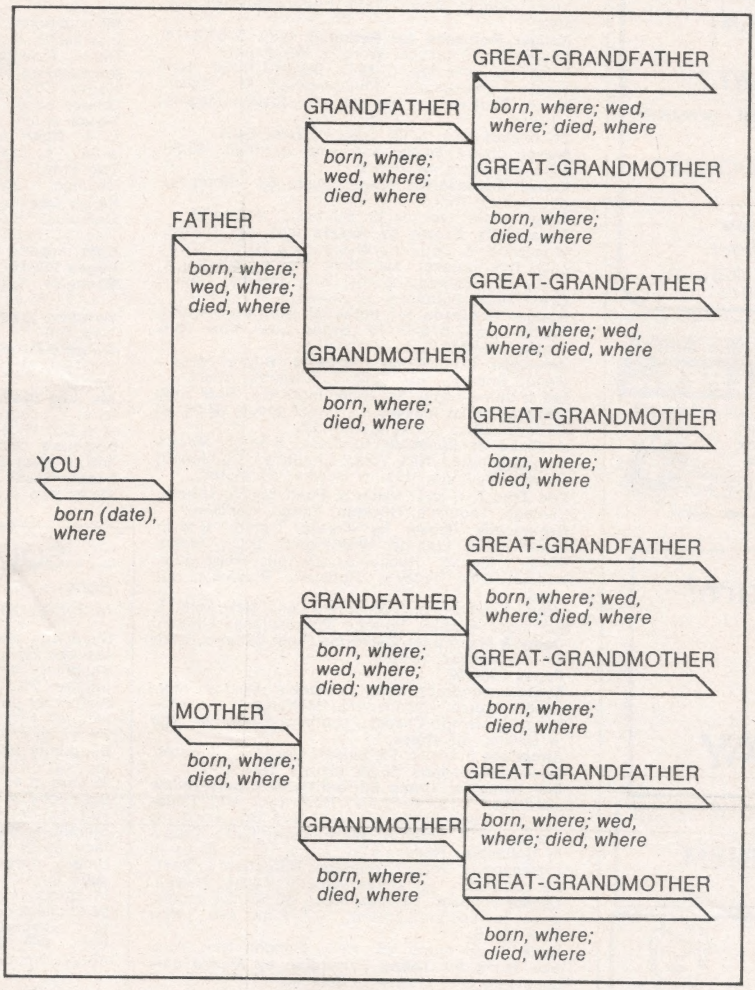
If you're writing to a library or government office, don't just say, "Tell me all about my family. My name is Smith." Instead, provide as much information as you can about the person whose life you're researching and ask for help in finding a specific fact. Enclose a self-addressed, stamped envelope.

Like libraries, local genealogy societies are also good sources. Your librarian can probably direct you to the nearest one, or you can write to the New York Genealogical and Biographical Society (122 E. 58th St., New York 10022), and request the address of a society near you.

There are a number of how-to books on genealogy. One of the best is *Who Do You Think You Are? Digging for Your Family Roots* by Suzanne Hilton (The Westminster Press, 905 Witherspoon Building, Philadelphia, Pa. 19107; $6.95). It has plenty of tips and a state-by-state list of addresses for obtaining official records. Another reference: the Boy Scout booklet "Genealogy" ($1.30), from the Equipment Center, 308 Fifth Ave., New York 10001.

Don't be afraid to use your imagination and nerve. If you have an unusual last name, try calling or writing anyone you find with the same name in a big city telephone book. Mention a few of your ancestors to see if there's a connection.

Remember: The work is often difficult—but exciting—and unless you become famous, no one will do the job for you.



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